

U.S Agents Killing Us: Europe

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Jackson, Rich Join New Ventura Group

Philadelphia—"It won't be just be-bop. It will be more like swing—yes, in fact, it will be swing music in its most exciting form. It will make the public swing back again to swing music." That's the way Charlie Ventura describes what will soon be balled all over the continent as "the world's greatest jazz quartet."

Instead of rebuilding his big band, as he originally planned to do this summer while marking time all winter at his Open House roadhouse spot across the river in New Jersey, Ventura has whipped together what promises to really be a most exciting musical foursome.

Joined with Ventura are Buddy Rich on drums ("He'll also sing and dance when we put on our act"), Chubby Jackson, bass ("He's very much a part of our comedy"), and Marty Napoleon, piano.

While all but Napoleon are former bandleaders in their own right, 88-er Marty is the brother of Dixieland maestro Phil Napoleon. However, his Steinwaying is more of the moment, having schooled with the bands of both Ventura and Rich, among others.

Don Palmer, Ventura's personal manager, will serve the quartet in a similar capacity, and Joe Glaser will continue to handle the bookings. His present band, a small outfit which was to provide the nucleus for the projected big band, will remain put at the Open House siter with drummer Chick Keeney acting as leader.

For a break-in, Glaser sent the group to a new room in Toronto. They'll play their first regular date on this side of the border in Chicago, opening Aug. 10 at the Silhouette club. But before reaching the Windy city, they put in a record session for the Mercury label on Aug. 6, sticking around for Aug. 7 and 8 in New York City for several guest shots on the TV networks.

Capitol Contracts 'Pete Kelly Ork

Hollywood—Capitol, where interest in jazz has lagged of late, has signed Dick Cathcart's combo, featured on NBC airshow *Pete Kelly's Blues* (Down Beat Aug. 10) and will release sides by unit under billing Pete Kelly's Big Seven, as it's known in its role on the air series.

Meredith Howard, featured on the show as an actress-singer, will also be featured on the discs, and likewise under the name of the character she plays—Maggie Jackson.

Titles will include standards and originals by Arthur Hamilton, who turns out the songs used on the air series.

Guitarist George Van Eps is now a regular with the airshow combo (spot was originally held by Bill Newman). Others are Cathcart, cornet; Matty Matlock, clarinet; Elmer Schneider, trombone; Nick Fatool, drums; Ray Sherman, piano, and Morty Corb, bass.

Jerry Gray To Open Meadowbrook Season

New York—Jerry Gray opens Sept. 1 at Meadowbrook for a three-week booking that will start the spot's fall name band season. Gray will probably follow this stint with a date at the Paramount.

Roland Arrested: Marijuana Count

Hollywood—Gene Roland, held to be one of the most talented arranger-composers in the progressive jazz idiom, was the most recent well-known music figure picked up in the constantly-tightening drive on narcotics violations. Charge was the usual marijuana deal.

Roland, who gave his occupation as songwriter (his biggest achievement in that field is *Lonely Woman*, recorded by June Christy) was still in jail at this writing, and had not succeeded in securing bail.

Acquaintances here said that if convicted he would be facing his second offense rap, as he had a prior conviction in New York in 1947.

New Goodman Group A Gleeful Lot



Hull, Quebec—Benny Goodman's new group had a ball at the Standish Hall hotel here during a recent date. Reflecting happiness and glee are, from left to right, bassist Sid Weiss, pianist Paul Smith, singer Nancy Reed, Benny (he plays clarinet), vibist Terry Gibbs, and drummer Sid Bulkin. Benny recorded with this group except that Eddie Safranski played bass instead Weiss and guitarist Johnny Smith was added. After working several other jobs together, Goodman disbanded the sextet for a while.

Oscar Peterson Returns To U.S.

New York—Oscar Peterson, his labor permit difficulties almost straightened out, is back in the United States. The Canadian pianist, working on a temporary visa, is now at Birdland, and opens next week at Lindsay's Sky bar in Cleveland.

Peterson is also expected to be in the new JATP unit when it goes on the road Sept. 14.

Norvo's NYC Debut Marred By Mishaps

New York—Red Norvo's long-awaited Manhattan debut with his trio at the Embers was marred by two mishaps. First there was a mix-up about the opening date, as a result of which Red's vibes were

Spanier, Darnell Get Jazz Awards

Hollywood—So. California Hot Jazz society, in its annual election of officers, reelected Floyd Levin, chairman, and Bob Kirstein, treasurer. Don Turner was elected vice chairman, Marilyn Guyer publicity director and secretary, and Ray Boorman recording secretary and program chairman.

Society has inaugurated new plan in presenting honorary memberships to an outstanding jazz personality each month. First two to be named were Muggsy Spanier and Darnell Howard.

not in town for the first night.

Three days later, Red was felled by an inner-ear infection that had been plaguing him for some time. He had to leave the club temporarily, but was due back at presstime.

Paris—"Pretty soon it will reach the stage where no American musicians will be able to come to Europe. The American agents are killing us!" This, in brief, is the opinion expressed in almost identical terms by jazz promoters in Paris, Stockholm, and other cities, in response to *Down Beat's* recent front page plea by Les Brown urging that more American jazz talent be sent to Europe.

"The agents are making it impossible for us to make a cent out of bringing artists over here," said Charles Delaunay, who as editor of *Jazz Hot* and organizer of such events as the Jazz Salon and Jazz Festival has had many dealings of this kind.

Only Moneymaker

"Of all the people we have had in France the last couple of years, the only one who made money for the promoters was Louis Armstrong—and even then, paying him \$2,000 a night, they couldn't make much."

"With only 40 percent of the French musicians working, can you wonder that people resent the paying of such prices?"

Nils Hellstrom, editor of *Estrad* and Swedish jazz concert promoter, expressed similar thoughts in even stronger terms.

"They are killing the goose that lays the golden egg! I was offered the Benny Goodman sextet at \$2,500 a night and turned him down. Another promoter took him, and after six nights wound up with a grand total of barely \$200 profit."

"And last year when I played Duke Ellington for four nights, they wanted \$3,000 a night for him. Since then I've read about jobs he's played in America for \$5,000 a week, and that's supposed to be good money! Now, because of the agents, big bands like that may never come here again. You can't keep on losing your shirt the way I did."

Rough Prices

Musicians who are not even working regularly in America, Hellstrom points out, are being submitted at absurd prices. He cites the case of Hot Lips Page, who made a deal direct with Delaunay to go to Belgium at about \$350 a week, a fair enough figure. Since then an agent has come into the picture and is asking \$750 for him.

"If they would just give us a chance to make a little," adds Nils, "I would bring a couple of American stars over every month all through the winter. We can pay their round-trip air fare, plus maybe more salary than they get in America, but my God, not three or four times as much. It's a small market but a good one—why are they trying to destroy it?"

European jazz audiences are the finest in the world, Hellstrom rightly claims, and, more important, the money is worth two or three times as much in spending power. Jazzmen who have a little name value abroad through records, but are scuffling to live on, say, Birdland or Blue Note or Black Hawk union scale, might be surprised to find out that the equivalent of \$100 a week in Swedish or French money will

Ellington Settles Booking Hassels

New York — After several months without any contractual affiliation, Duke Ellington settled his booking problems last month by signing with Joe Glaser's Associated Booking Corp.

The Glaser deal ends Duke's decade-long association with Cress Courtney, who had booked him out of William Morris, then through his own agency, and recently with Gale. It also means that a deal on which Courtney had been working to book Duke's band into a number of arenas, in a giant package with Sarah Vaughan, King Cole, and six other acts, will probably fall through.

Duke was shopping for a girl singer at presstime. Al Hibbler, who played the Baby Grand cafe while the band was at the Paramount, was expected to rejoin before the Aug. 24 opening at Chicago's Blue Note.

take them as far as \$250 or more in terms of buying power and comfortable living.

Work Cheaply

"Thore Ehrling, our most popular Swedish bandleader, is happy and well-off making himself \$15 a night," said Hellstrom. "Gosta Theselius, one of our finest tenor men, gets \$35 a week for seven nights and a matinee; for his arrangements he's paid \$10 and he includes the copying in that fee."

Recording scale is \$3.50 an hour or \$5 a side—and, because they prefer to make good records without being rushed, Swedish jazzmen like to be paid per side.

Conditions in France are roughly the same. Hotels, food, and drink are ridiculously cheap compared with the kind of conditions a New York or traveling musician finds in the States. Yet in the last few months almost every deal to bring over an American star or unit has fallen through as a result, says Nils, of the agents' belief that Europe is so jazz-starved it will pay anything for any kind of talent. Art Tatum was supposed to make it, but won't, because they kept upping his price; numerous other deals involving top jazzmen have collapsed at the last minute for similar reasons.

Suffer Equally

The European public and the American musicians who would like to see a little of the world, suffer equally. Not a single jazz star has been brought to France this year, Delaunay points out, and none is likely to be, as a result of the fiasco of 1950.

So, say Delaunay and Hellstrom, if you're a jazzman with a touch of wanderlust, don't tell your booking agent the minimum price you'll allow him to quote for your services. Tell him your maximum price. Otherwise, there's not a ghost of a chance you'll ever get beyond the Battery.

—len

Down Beat covers the music news from coast to coast and is read around the world.

Cece Blake On The Cover

Pert, petite blonde on the cover, Cece Blake, is typical of the present generation of band singers, and especially so since she is a band singer no longer. Alert, informed, and intelligent, she used the experience gained singing with Skitch Henderson's and Vaughn Monroe's bands as a springboard to other things. After a year as a single, Cece took this summer off to do straw hat dramatics in the east. (Photo by Lionel Heymann.)

Camels Take Cruising Cats Out To See Sphinx



New York—These nomadic musicians, cruising the Mediterranean on the maiden voyage of the S.S. Independence, remembered some old band bus trips when they boarded camels to bounce out to view the Sphinx and the pyramids, one of which can be seen

in the background. Guys are, left to right, bassist Bert Nazer, saxist Artie Friedman, drummer Steve Rogers, trumpeter Bob Fishelson, and pianist Dave Apollonia. The Egyptian dragomans are unknown, but undoubtedly efficient.

I Refuse To Sing Any Bad Tunes, Says Billy Eckstine

San Diego—The word from Billy Eckstine is this: his old fans needn't buzz around fretting that Mr. B. has been stung in the nest of expanding popularity.

"I will not sing any bad songs," said Billy. It was between shows at Pacific Square ballroom here. He had just sung for a frantically appreciative audience. There was squealing from the starry-eyed set and it reminded you of another singer in another troubled time.

It's Different

"It's different when you're with a big label," admitted Billy. "If they want to plug a song, they like you to sing it, and you do. However, I figure I've reached a point where I have some say and I want to make it very clear that I refuse—positively—to sing any bad songs. I will not do anything, well—corny, bad.

"Look, I remember singing in the small joints too well to hurt the reputation I've been lucky enough to get. And singing bad songs is the way to fall down, lose the old fans and not gain any new ones.

"I've got more people to please now, and I'm very grateful and very happy for that, but it means a problem. Only way I know how to face it is to sing good stuff all the time."

Where Jazz?

Someone asked Billy what he thought of the jazz situation these days.

"Pathetic," he said. "No places around for the kids to blow. If I were a kid with a horn starting out now I'd be so discouraged I wouldn't know what to do. Only thing to do—I mean, if you can consider this as advice to kids starting out in jazz—is just keep studying. Study hard. Something's bound to happen."

And someone else wondered why Billy, who used to do a bit of bop singing in his Earl Hines days, has become strictly a ballad man.

No Good Tunes

"Song shortage, mostly," said Billy. "Most of the good tunes I've run across have been ballads and there's not even enough good ballads. Good novelty or bop tune comes along, I'll sing it."

And a third guy wanted to know what Billy thought of Byron Nelson's putting grip, with the right thumb jutting up. Billy clutched an imaginary golf club.

Sam's Method

"I'll tell you, I like the Sam Snead method," he said, demonstrating. "See the way the left in-

dex finger comes over? Can't pull the club that way. See? Hey, how about that little Benny Hogan? Snead's the shotmaker but Hogan's the golfer."

Someone whispered, "Bet Billy would give up all this fame for a 70 on the golf course."

And Billy laughed.

—Don Freeman

Ike Carpenter Follows On Heels Of Other Tar Heels

By DON FREEMAN

San Diego—From out of Tobaccoland U.S.A. comes another first-rate bandleader, whose group can blow smoke rings around the bigger names, play modern music, and still be smooth and easy on the draw for harassed operators. In a word, Ike Carpenter of Durham, N. C., and Hollywood has one helluva band.

Isaac Monroe Carpenter is following a Carolina musical tradition set by Les Brown, Kay Kyser, Johnny Long, Dean Hudson, Jan Garber, John Scott Trotter—Tar Heels all.

Unusual Band

It's an unusual band, this Carpenter outfit. And one of its curious elements is Hal Gordon, the intelligent, plumpish manager who has guided the band since its beginning in April, 1947.

Hal is a Duke university alumnus like Carpenter, possesses a Ph. D. in languages, and taught there several years. A professor for a manager—what band can top that?

Ike's group played at Pacific Square ballroom here, backing Billy Eckstine on a one-niter. Backing, incidentally, without rehearsal. Billy listened to the band between shows. "Sounds great," he said. "Who's that fine alto?"

"Ted Nash," someone replied. And Billy nodded, "Great."

Good As Any

Several weeks earlier the band accompanied Sarah Vaughan at Pacific Square. Sarah told the Square's Andy Andersen she was highly pleased and George Treadwell, her husband-manager, put it this way, "Real musicians, good as any studio men we've used."

Band also has backed and earned the praise of Dinah Washington (in person and on eight Mercury sides), Frankie Laine, Mel Torme, Kay Starr, Peggy Lee, and—the Hoosier Hotshots on coast dates. Ike has put out a Discovery LP entitled *Dancers in Love*—dedicated to Duke Ellington.

Also unusual is the fact that Carpenter works as an independent and is not signed to a booking

office. However, the group has played more college dates than any band on the coast, has a weekly ABC network radio show, a weekly ABC-TV program, and appeared in and scored the entire film, *Holiday Rhythm*.

Deserted Classics

Ike, who is 28, attended Duke on a piano scholarship. Being what you might call a longhair with a crewcut, he cut out from the classics to nurture a strong interest in jazz. He had a band around Durham, picking up some of Les Brown's "Blue Devils." Later, in New York, Ike was with Seat Davis, Johnny Long, Boyd Raeburn (the '46 band that featured Dizzy Gillespie), and Bobby Sherwood.

When Ike started his band in Hollywood, he took inspiration from the likes of Duke Ellington, Jimmie Lunceford, and Count Basie—remembering, too, that kids want to dance and hotel jobs are nice for the bank account. He started developing a following akin to Les Brown's, meaning he was respected by jazz fans and unhip circles alike.

"Funny thing happened in '47" recalled Ike. "One night Horace Heidt heard us do *Jeep's Blues* and right away he hired us for his Trianon ballroom in Los Angeles. Nuts about *Jeep's Blues*. He insisted we play it three times a night!"

Young Crew

It's a young band mostly, filled with kids who obviously enjoy the book and have confidence in the

Gotta Love Everybody, Explains Dottie O'Brien

Portland, Ore.—Singer Dottie O'Brien believes that what's wrong with show business and the world today is that there are too many "evil vibrations." "Fortunately," she adds, "good produces stronger vibrations than evil."

Before you jump to the hasty conclusion that thrush O'Brien is sans some marbles, she has arrived at the above conclusions through a study and belief in "Religious Science," a Hollywood theological cult. Dottie claims it boasts such other luminary-converts as Peggy Lee, Doris Day, and Walter Pidgeon.

Love Is Strongest

The basis of this dogma (introduced by a scholar named Ernest Holmes) is that love is the strongest force. Miss O'Brien didn't mention whether or not even abbeys was involved in the movement.

Dorothy practices what she preaches, too, to the point of opening her act at the Castle club in Vancouver with an up-tempo thing about health, harmony, and happiness, smacking too much of Billy Graham for our taste.

She is as concerned over the trend to crass commercialism and burlesque tactics in singing as anyone, but admits she has to earn a



Dottie O'Brien

living. So how to blend art and earning-power?

"I want to go along, not build a house and fight the city hall. I still feel singing is an art. I try not to be too influenced by public taste. Once I set a show, I stick to it. I include things I've recorded and tunes I like."

Whether it's due to the force of religious science or plain talent, Dottie is clicking. She lacks luster onstage, sings tempos which other critics will question, over-does microphone mannerisms. She could stand a course in stagecraft or a good personal manager. She has neither at writing.

Married to ex-Harry James tubster Bud Combine (also an F.S. student), she has completed her first year with Capitol and had her option lifted for the second. She leans to Dixieland, not bop, but likes "nice quiet things, too." An Oklahoman (27), she lauds Louise Teagarden, Bessie Smith, with kudos for Holiday and Fitzgerald.

Not in Person

Back to philosophy, Dottie dislikes the "ball-between-teeth" routines adopted by so many chirpers. "I'll do anything necessary to sell, but only on records. I don't feel I have to be a clown when I have the 'personal touch' (she didn't explain this). I don't think TV will force show business into visual gimmicks all the way. The genuine good in anything will come out."

Miss O'Brien is thinking a lot. With as much attention paid to material and presentation as to vibrations, she'll become a very pleasing performer.

—Ted Hallowell

Bill Davis Living Up To His 'Real Gone' Monicker

New York—Less than 24 hours after singing and Hammond-organizing his own composition, *Please Don't Leave Me*, on a Louis Jordan session at Decca, Wild Bill Davis had signed with Columbia and cut his first four sides for that label.

For a man who plays what is not often considered a jazz instrument, "real gone" organist Davis has been getting around. He believes he can do for the organ what Oscar Pettiford has done for the cello.

Like a Band

Bill, who was born in 1918 in Glasgow, Mo., has very definite ideas about the place of the organ in jazz. "I think of it in terms of brass, reeds, and bass sounds," he says, "and I think you can swing on the organ and phrase in the modern idiom."

After jobbing around Chicago for years as a pianist at the De-Lisa, El Grotto, and other spots, Davis joined Jordan as arranger and pianist in the middle '40s. He stayed with Louis for three years, then left to work as a single on Hammond organ.

Hitting New York in March, 1949, he worked at Wells', spent the summers of '49 and '50 in an Atlantic City spot, and for the last year has been a fixture at Smalls, the Harlem spot where countless musicians have come to

hear his surprisingly modern sounds. When Bill rejoined Jordan for a six-week theater tour, which just ended, he got a featured spot on the bill. He's already had two Decca sides with Jordan on which he's featured as organ soloist—*Tamburita Boogie* and *Lemonade Blues*.

Cut for Mercury

He cut four sides for Mercury in 1949, only two of which have been released, but Bill says he wasn't completely satisfied that he'd gotten the right sound on records until he recorded four sides independently several months ago. On those, Davis was aided by guitarist Johnny Collins and drummer Jo Jones, with an extra assist on one side (*Things Ain't What They Used To Be*) from one of his greatest admirers, Duke Ellington.

Maybe his knowledge of orchestration also has something to do with some of the original sounds he produces. In addition to having written for Earl Hines' old band and for several night club shows in Chicago, Davis recently scored Duke Ellington's new song, *Love You Madly*, for the Ellington band's Columbia recording.

But Bill's main objective now is to show that the Hammond organ can be taken out of the conventional movie-theater-cocktail lounge category—and it looks as though he's going to prove his point.

—Len

Army Thanks Vaughn For Disc Aid



New York—According to the army, Vaughn Monroe's recording of *Sound Off* has helped stimulate the voluntary recruitment program. For this, and for Monroe's visits to camps and bases with his orchestra during the last few years, Major Gen. Thomas J. Hanley Jr., chief of the army and air force personnel procurement service, awarded Vaughn a certificate of achievement. Here Col. Stanley Bacon presents the award on behalf of General Hanley.

Vicky Lee



Wilson, N. C.—Vicky Lee, whose name fits the southern circuit she's been covering, is the impish-looking little chick above. Vicky heads her own combo, featuring pianist Johnny Holland, and sings. She's managed by Johnny Trueblood, and booked by Charlie Price.

Two-Beaters Flay Owner Who Termed Dixie Dead

Hollywood—Exponents and devotees of Dixie emitted cries of pain and anger in reply to the statement of Sam Rittenberg, at whose Beverly Cavern the two-beat movement flourished and dwindled during the last three years, in which he said, "Dixie is dead and I'm not wasting any more money trying to revive it." (*Down Beat*, July 27.)

Most vociferous was oldtimer Sharkey Bonano, whose combo recently completed a two-week stand at the Tiffany club here and who passed these rousing words (profanity deleted) on the nitery operator:

Booked Solidly

"You can tell Sam Rittenberg for me to keep his big mouth shut because he doesn't know what he's talking about. We're booked solidly for the next two years and our dates include bookings at the Palmer House in Chicago and the Waldorf-Astoria in New York.

"People are just beginning to find out that Dixie is not only the real jazz—the one and only real jazz—but it is the best dance music being played anywhere. And we have constantly growing following with the younger generation."

Koenig Outraged

Les Koenig, Paramount movie man and long time jazz collector who operates a record company and a distributing firm on the side (Koenig's Good Time Jazz company recently absorbed Discovery, a "progressive" label), was more temperate in his language, but even more outraged.

You see, Turk Murphy, whose band was playing at the Cavern when Rittenberg issued his death sentence to Dixie, is a Koenig label luminary, as is also the Firehouse Five Plus Tuba and Banjo, which jumped from the Cavern's Monday night sessions to national prominence at the Mocambo last year. Quotes from Koenig:

"Turk Murphy is one of the artists on the Good Time Jazz label we credit with enabling us to ex-

pand our sales to the extent of approximately 1000 percent ("one thousand," the man said) during the last 12 months. But many other independent companies specializing in recording authentic jazz, whose labels we handle through our distributing firm, and many with which I have no connection, are flourishing as never before.

"There are a lot of night clubs in Los Angeles and elsewhere that are doing very poor business, and it's not the fault of the attractions. The owners of some of these places should look into such matters as their prices, the quality of the drinks they serve, and many other aspects of their operations."

Kimball Carves

Ward Kimball, the Disney artist who plays trombone and heads the FHFPT, was particularly incensed with Mr. Rittenberg's remarks to the effect that the "Dixie trade is made up largely of drop-ins who are good for not more than a couple of beers:

Says Kimball:

"When we were doing our Monday night sessions at the Cavern, Rittenberg took in enough money on that one night to pay his overhead for the rest of the week. And the only thing we didn't like about the Mocambo was that the prices were too stiff for many of our regular followers.

"But the business we did there brought us offers to play in high-priced night clubs and supper rooms all over the U. S. We're still getting them, but music is only a sideline with us, so we're confining ourselves to private parties at present. What we get for some of these parties here actually scares me. Maybe the Cavern's dead—but not Dixie!"

You Can't Tell These Players Even If You Use A Scorecard

Hollywood—Announcement by AFM's Local 47 that the Tops record company of Los Angeles (firm also has a New York office) has been placed on the union's "unfair list" (which means that union musicians are not permitted to work with or for Tops record company) has put the spotlight on a seemingly solid little enterprise that has received little attention from the music industry, or trade press.

Le Lips Hot!



New York—Oran (Hot Lips) Page, like hundreds of other Americans, went to Europe this summer. But it wasn't a vacation, exactly. Page, here shown just before his departure for Brussels, has been playing for several weeks at the famous Casino of Knocke-Le-Zoute, Belgian resort on the channel. The Armstrong-like trumpeter and singer will be at the spot until Aug. 26, and may return to Europe for another engagement in the fall. Lips was accompanied by his wife, Elizabeth.

Unlike the major platter firms, all of which figure on the name value of their performers (or band-leaders) as a major merchandising factor, Tops puts the sole emphasis on established hit songs. No one ever heard of any of anyone whose name appears on the Tops label.

No Gambling

But whereas the major platteries try to outguess the public on future hit songs and are satisfied if they get one of their names on wax with a top hit on one side (the other side is just "the other side of the record"), Tops waits until a song is certain to become an established hit, then pairs it with another established hit and puts out a record with hit songs on both sides.

Tops spends almost nothing on exploitation and promotion, completely ignores radio platter blatters, keeps talent costs at the absolute minimum, and undersells every other company in the field. The company does its own distributing; its outlets are largely drug stores, variety stores, and large chain store organizations.

Owner Says . . .

Carl Doshay, one of the owners of Tops, told *Down Beat*:

"We wouldn't mind paying union scale for musicians, even though we have no trouble in getting plenty of good non-union musicians. Our stand is that we do not believe in that 5 percent royalty plan demanded by the American Federation of Musicians, and we refuse to sign up on it. That's all there is to it."

Tops started putting out 45s about six months ago. This month

Vollmer Out As Palladium Mgr.

Hollywood—Earl Vollmer, manager of the Hollywood Palladium since the deluxe dancery was opened 11 years ago, has been replaced by Sterling Way, formerly a district manager for Fox West Coast Theaters.

No one pretended that Vollmer and the new owners of the Palladium, a group of motion picture men headed by Edward Small, Irving Epstein, Jonie Taps, and others, parted on friendly terms. But after the flare-up, Small's office disclaimed statements attributed to him and Epstein that "Vollmer is just a dancehall man. We want more showmanship at the Palladium."

Vollmer declined comment. New manager Way said: "There will be no radical changes in policy at the Palladium. We'll continue to present the best dance bands in the U.S.A. and luxury atmosphere at popular prices."

There Aren't Any 'Visual' Songs, Claims Doc Evans

By ALICIA ARMSTRONG

Davenport—Doc Evans doubts that anyone ever claimed to have an enduring fondness for *Stormy Weather* just because it tells the story of a woman who has lost her man, and if she doesn't manage to lure him back, threatens to spend the rest of her life in a rocking chair.

He believes the song has survived, while hundreds of *Things* have been deposited in unmarked graves, simply because it has an appealing melody as well as an imaginatively-composed lyric.

People Recognize Value

He also maintains that it has had lasting popularity because many people have recognized and appreciated these attributes.

The jazz cornetist is puzzled, therefore, by television performers who insist they are interested only in tunes which "tell a story or paint a picture." He says there is no such thing as a visual song, and predicts that a search for the non-existent will succeed only in reducing the quality of popular music to a record low.

"It's ridiculous to try to judge a song on its plot value," Doc said. "There's no more possibility of a visual song than there is of an auditory painting or a musical novel. Music produces emotion, not definite mental images. It is meant to be heard, not seen."

What's Difference?

"A lyric is a metaphorical expression of a feeling. In this way, all songs tell a story, and they're all very similar. What's the difference in the 'stories' told in *Body and Soul* and in *My Heart Cries for You*?

"However, it's easy to find a difference in the musical qualities of the two songs.

"When anyone tries to give a literal interpretation of a lyric, the result is farcical, as Spike Jones has proved time and time again with great success."

Same Difference

"Television performers who pantomime all songs, because they are under the impression their audiences will not be satisfied unless they 'do something' are accomplishing the same end—music depreciation.

"Spike Jones is accepted as a novelty, and as it is the case with all novelties, few people can stand a steady diet of his antics. He soon becomes tiresome. Television pantomimes also become tiresome, and for the same reason. They're pointless."

The only song Doc admits might be considered "visual" is *I Get a Kick Out of You*. It has obvious dramatic potentialities. But he is not convinced that booting a glamorous young thing while she's

the firm started turning out LPs with a set of standards on each side. Tops LPs will be far below the cost of any of the major labels on the market.

DeVol Denies 'Bop Clique' Caused The Big Shakeup In His Radio Show Ork

Hollywood—Frank DeVol, whose Oxydol airshow orchestra has been getting a big shakeup during the show's summer hiatus (there will be some eight or nine new faces in the crew when the show returns), stoutly denies that he is disposing of a so-called "bop clique."

Among the departures are Arnold Ross, piano; Barney Kessel, guitar; Buddy Childers and George Seaberg, trumpets; Harry Babasin, bass, and several other musicians who have made headlines as outstanding solo men, mostly in the bop or progressive jazz idiom.

Said DeVol: "I have absolutely no prejudice against bop, or musicians who play bop. Some of my

best friends are bop men, and personally I love modern jazz. We're making these changes merely to meet certain requirements on the show.

"The move must not be construed as a reflection on anyone's musicianship. The men who are leaving are some of the best musicians in the business. Maybe this thought will illustrate the situation: I'm going to have a trumpet section when we return in which all three members will be second trumpet men. When you have a section comprised of three great first trumpet men each one is inclined to hold back on the routine stuff to save something for his big moments.

"Radio work is not like dance band work. In radio work it's best not to have any first chair men on any instrument. Does that explain it?"

Anita O'Day At St. Paul's Flame

Minneapolis—Anita O'Day is jumping at the Flame in St. Paul. Anita, who has gone over well in previous Flame appearances, took over from Herbie Fields. At the Prom ballroom, one-niters with Les Brown and Charlie Spivak have been the only good fare.

Minneapolis promoters Webster and Black, notwithstanding the small turnout at their Hampton concert, are bringing the vibes star back in October. However, this time the date will be a combination concert and dance, the concert taking one hour and the dance three. Hamp will blow in the same place, the auditorium.

Louis Armstrong's group will also play a concert-dance there in the early part of November. Between now and October, the promoters have following outfits lined up: Roy Milton, tomorrow night (11); Roy Brown, Sept. 1; Eddie Vinson, Sept. 28. All these units are set up to play dance dates only, at the Labor Temple.

—Nate Shapiro



(Photo by Dick Herman)

Doc Evans

smiling enticingly into the camera is the most tasteful way of offering the sophisticated Porter number.

Alley Will Respond

"If TV entertainers persist in asking for so-called visual songs, Tin Pan Alley will be kept busy grinding out tunes with novel 'plots.'

"Musical values will be all but ignored, and the resulting songs probably will be so bad that no amount of dramatic ingenuity will succeed in making them palatable."

Benny Green Gets Cafe Society Gig

New York—New band playing Monday nights at Cafe Society is headed by Benny Green, replacing Tony Scott's combo.

Trombonist Green has Budd Johnson, tenor; Teddy Brannon, piano; Tommy Potter, bass, and Roy Haynes, drums.

Down Beat covers the music news from coast to coast.

Modern Jazz Is Lighthouse Beacon



Hollywood—Onetime Kenton bass man Howard Rumsey started Sunday afternoon sessions at the Lighthouse cafe, Hermosa Beach, two years ago. Now it's a fulltime operation, and a notable west coast spot for the friends of progressive jazz. Sitting in when this photo was taken were, left to right, Teddy Edwards, Art Pepper, Doug Mettome, Shorty Rogers, bassist Rumsey, and Shelly Manne. See the *Hollywood Beat* column on page 9 for the full story.

Jazz In Europe: Denmark

By Leonard Feather

Copenhagen—To the average American, Denmark and Sweden are just two vaguely related points on the map. But reduced to jazz terms, there is a night-and-day difference.

"There just isn't any music here worth looking for," I was informed glumly by Hans Jorgen Pedersen, whose *Musik Journalen* caters to Denmark's music-minded minority. And although he and his friend, critic Erik Wiedemann, played me a few good Danish records, the only band around of even mild interest was one at Copenhagen's big Tivoli, which is a sort of combination Central Park and Coney Island, right in the middle of town.

No Vocalists

The Tivoli has a ballroom where large crowds are catered to by two bands. As in the Swedish dancehalls, nobody deems it necessary to hire a vocalist, so the music was all instrumental, and on one bandstand it was completely square. The other, however, offered the outfit of one Bruno Henriksen, whose seven brass, five saxes, and three rhythm played some tasteful, fairly modern arrangements and featured Svend Nielsen, a very Bill Harris-esque trombonist.

That was about all. As Pedersen pointed out, "Denmark was occupied by the Nazis, so while Sweden was getting jazz records from America, all through the war, we got nothing. Also, Sweden has the 'folk parks' that provide work for dozens of bands; and it has two big music magazines. The kids have more incentive to take up music."

However, jazz has produced one great Dane—so great, indeed, that Denmark can't hold him more than a few months out of the year. He is Svend Asmusen, whom I found in Sweden, co-headlining with June Richmond in an intimate revue at the Folkland theater.

Fabulous Man

Asmusen is a fabulous young man. When I first met him years ago in Copenhagen he was just starting in the music business, and might just as easily have made a living as a dentist, since he had passed the necessary exams, or as a sculptor, since he had already shown genuine talent in practically all the arts. Although he had already become a proficient violinist, he dabbled efficiently with several other instruments. It seemed fairly clear, even in those days, that young Mr. Asmusen would



Svend Asmusen

make quite a career for himself. During the years since then, even the stories I had heard of Asmusen's huge successes did not prepare me for the act he and his quintet (vibes and rhythm) put on twice daily at the theater. Playing jazz violin has become merely a small facet of his work. You might sum him up, inadequately, by calling him a combination of Ray Nance, Victor Borge, Spike Jones, and Orson Welles—the last named not only because of the multiplicity of his talents, but because there is a strong facial resemblance.

Asmusen's men put on a series of acts that would slay any American audience. In the first sketch they did a low comedy routine, sawing away soundlessly on their instruments while the soundtrack of a big symphony orchestra complemented their dumb-play. In the next routine, Svend danced on a darkened stage while the instruments, luminously painted, performed incredible tricks; disembodied drumsticks floated off the stage and a bass grew arms and played itself. Through all this, the music itself was valid and tasteful.

Vocals, Too

On another number, the quintet appeared as a strictly vocal group for an *capella* act. Later, Svend played obligatos for June Richmond, and concluded the show by singing a duet with her that, cute and innocuous though it was, could never have been done on any American stage.

Later I discovered that the mechanics of his amazing stage tricks are all worked out by Svend himself. Greeting Svend backstage, I observed that at 35 he still looks like an enthusiastic young kid. I also found out something that probably makes him unique among all the European jazz stars who have tasted success: he doesn't want to go to America.

Later, weekending with the Asmusens at their seaside house outside Stockholm, I explored this phenomenon. "Look at this letter," said Svend. It was a typewritten note he had just received from Benny Goodman, reminding Svend that Benny was still interested in getting him to New York, and asking questions about the Danish immigration quota situation.

Wouldn't Go

"What can I tell him?" asked Svend. "I hear that in America you have to play four, five shows a day, and you must travel all the

time; and the cost of living is the highest in the world. Over here I can stay on the same job for months at a time. And I would never give up my quintet to go to America even for a short visit. We have been together for years and every man is unique and almost irreplaceable."

Here was a startling change from the typical European musicians to whom America represents the ultimate, the pinnacle of success, and who dreams of conquering the world some day in terms of the almighty dollar. Asmusen senses that a transatlantic triumph might mean his name in Broadway lights, millions in his pockets, and ulcers in his stomach. He has heard enough about the rat race of Broadway show business to appreciate what he has now.

And what has he now? Just a little elusive thing called happiness that somehow gets bypassed on the way up the dollar-decked ladder.

"The Nazis had me in jail in Berlin for a couple of months," he recalls. "When anything unpleasant happens to me now, all I have to do is think of those terrible days, and nothing seems bad by comparison."

Far North

Svend's travels have taken him to some amazing locations. "Last year, on Midsummer Night," he recalled, "we played a place called Pitea, way up in the North of Sweden just under the Arctic Circle—where the sun goes down 15 minutes before midnight and rises again a half-hour later."

"The land up there looked completely barren and there was hardly a soul in sight; we couldn't imagine what kind of an audience we would have for the dance and concert we were doing. Then suddenly we found we were playing to a crowd of 10,000 people—we had no idea where they'd come from. Must have traveled in from hundreds of miles around. And do you know what they asked for? Things like *Anthropology* and *The Goo* and *I*. Yes, jazz really gets around."

So Svend goes to interesting

An Ellington Unit, British Style



London—The Ray Ellington quartet, one of Britain's top musical groups, recently entertained the crew of the aircraft carrier H.M.S. Theseus at the BBC Goon Show on which the quartet is featured. The boys aboard the Theseus, which just returned home after service in Korean waters, had adopted drummer Ellington as president of their ship's swing club.

Deejays Ready For Big Week

Chicago—Honorary chairmen of National Disc Jockey week, Aug.

places, has his pick of the highest priced night club, vaudeville, radio and movie jobs in almost every free country in Europe; his records are constant best sellers; he eats and drinks well, has money in the bank and no income tax worries. He has a fine house in Copenhagen, a happy marriage, and three lovely children.

What, he may well ask, can 30 shows a week at the Paramount possibly add to this?

On the other hand, you can't blame Benny Goodman for trying. For, as BG found out during his European tour last year, Svend Asmusen is the greatest combination showman-jazzman Europe has ever produced.

20-26, will be Senator Homer Capehart of Indiana, and Marvin L. Kline, head of the Sister Kenny foundation. Although it is reported that the nation's 11,750 record spinners (on about 2,350 stations) are not happy with the appellation "disc jockey," preferring such titles as "master of music" and "music man," it is not expected that any change along this line will be made.

Disc jockeys who have graduated to other positions in the entertainment world, and who will be saluted during the week, include Arthur Godfrey, Dave Garroway, Robert Q. Lewis, Steve Allen, Snooky Lanson, and the Rayburn and Finch comedy team. Those still at their turntables will also be honored, and include men such as 28-year-old Douglas Stringfellow of Ogden, Utah, who, along with Herbert Hoover and Dwight Eisenhower, received the Freedom Foundation award last year for his work.

Down Beat covers the music news from coast to coast.



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Top Tunes

Listed alphabetically and not in the order of their popularity are the 25 top tunes of the last two weeks, on the radio and in record and sheet music sales. An asterisk after a title denotes a newcomer not listed in the last issue.

Because of You
Come On-A My House*
How High the Moon
I Get Ideas
I'm in Love Again
Jezebel
Josephine*
Lonely Little Robin*
Mister and Mississippi
Mockin' Bird Hill
My Truly, Truly Fair
On Top of Old Smoky
Pretty Eyed Baby
Rose, Rose, I Love You
Shanghai*
Sound Off
Sweet Violets*
Syncopated Clock
The Loveliest Night of the Year
These Things I Offer You
Too Young
Unless
Vanity*
Wang Wang Blues*
What Is a Boy?

Manhattan Televiewpoints

By Ria A. Niccoli

COMING TELEVENTS: Rudy Vallee will be in charge of the weekly festivities on a new NBC variety show this fall . . . Sarah Vaughan will soon be signing with producers Robert Maxwell and Roger Carlin for a weekly 15-minute series of video films . . . ABC-TV also preparing for a musical fall with a new-type variety show which will feature servicemen as guests and Mary McCarty as co-emcee with Arnold Stang.

VESTPOCKET VIEWINGS: When Hank Sylvern served as one of the judges on WNBT's Talent

Search recently, he was also keeping an eye open for talent suitable for the musical comedy for which he is now writing the score . . . The Irving Fields trio, of St. Louis Blues fame, adding more laurels to its collection on Du Mont's Cavalcade . . . Robert Alda of Guys and Dolls and Susan Raye will sing and tell stories for the small fry on TV Toddlers, program for the benefit of underprivileged children.

INCIDENTAL IN-TELE-GENCE: Holly Harris, featured singer on the late and sincerely lamented DuMont Once Upon a Tune, is replacing Anne Jeffreys in Kiss Me, Kate till September . . . Producer Roger White is in the final stages of preparing his video package, The Big Little Show, which will draw its material from past Broadway hits; the plays will be adapted by Irving Strouse, with original music and lyrics being written by George Rilling . . . TV soprano Jo Sullivan was flown to London to sing at a party given by fabulous Tillie Marks and flown back to New York—all between video rehearsals!

Pushing its way to the top in viewed disc jockey shows is DuMont's Take the Break, which features Don Russell, audience participation, and visual back-

grounds . . . Novel and definitely different is columnist Nick Kenny's NBC-TV show; it spotlights music men—songpluggers, that is—who can sing their own plug songs . . . The Bill McCune quintet hadn't been at the Statler's cocktail lounge three nights before they received an equal number of TV offers.

FREDDY MARTIN FOLLOW-UP: According to expectations, the Freddy Martin Show acquitted itself well on its NBC-TV premiere. Freddy and the staff have captured the easy person-to-person approach so important in television, which effect is heightened by the lavish and intelligent use of closeups. The featured gal vocalist was lovely Mary Mayo, who delivered Dancing in the Dark in that clear, lilting voice of hers that makes you want to hear more, and she televised exquisitely. Emphasizing Freddy's plan of keeping all the entertainment within the band itself, singer Merv Griffin and pianist Murray sang, danced, and emoted their enthusiastic way through Anything You Can Do. Martin makes a suave and amusing host, even through the commercials which—unfortunately for the over-all impact of the show—were much too lengthy.

STRICTLY AD LIB

by THE SQUARE

Charlie Barnet broke up his band on July 12, and states that he has no intention of forming another one. Incidentally, his divorce became final on the same day . . . Two new disc jockeys made their bows in New York. Billy Strayhorn, composer and arranger identified with Ellington for years, has a Saturday night show on WLIR. Ray McKinley, ex-leader, is subbing for Al Collins at WNEW.

Ella Fitzgerald and Ray Brown apparently have reconciled. He was with her almost nightly during her Cafe Society stint in Manhattan . . . George Shearing makes a fast return to Birdland, reopening Aug. 23 . . . Johnny Hodges, thanks to his hit record of Castle Rock, has his unit booked solidly through Christmas . . . The Lee Magids are expecting. He's a. & r. for Regent and Savoy discs.

Dian Manners and Johnny Clark will present their own musical comedy with an all-colored cast at the Call Board theater in Los Angeles on Sept. 28. Meanwhile they are resting up on the beach at Waikiki in Hawaii . . . Sonny Stitt gained about 10 pounds in the hospital and has returned with his tenor to the Gene Ammons orchestra . . . Slim Gaillard and PeeWee Marquette auditioned for NBC-TV with Billy Taylor, piano; Clyde Lombardi, bass, and Sid Bulkin, drums, in the rhythm section.

Elliot Lawrence has disbanded for the summer, but will reorganize after Labor Day . . . PeeWee Russell played for the first time since his siege on jam night (July 17) at Eddie Condon's . . . Bobby Hackett heads the group playing opposite Red Norvo at the Embers (NYC). It includes Vic Dickenson, trombone; Ernie Caceres, clarinet; Teddy Roy, piano; Johnny Vine, drums, and John Giuffrida, bass.

Patricia Laird, formerly with the Roy Stevens band, sang for six weeks with Blue Barron at the St. Francis in San Francisco, then went home to Hollywood, where her mother is recuperating from an operation . . . Marian McPartland cut four sides early in July with Ed Safranski on bass and Don Lamond, drums.

Eve Young, singer, has her own show on NBC five times weekly, 1:45 to 2 p.m. (EDST) . . . King Guion, of the double rhythm section, built a new band for his July 13 opening at Glen Island Casino . . . Bob Chester, now at Palisades park in New Jersey, goes into the Paramount (NYC) for four weeks starting Aug. 1.

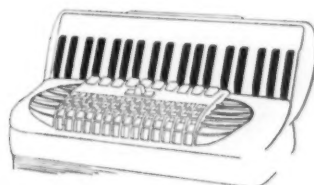
Those Who Care Dept.—Ed Shaughnessy, Frank DeVol drummer and singer, and Tina Rome, dancer and actress; Andy Roberts, vocalist, and model Betty Carson; Tommy Talbert, Thornhill arranger, and Midge Parker of the Upstarts; Mel Lewis, Beneke drummer, and Vivian Lund; Gloria Goody, club photographer, has switched from songwriter Roy Alfred to Ed Zandy, trumpet with Beneke.

Sonny Dunham Back On Road

New York—Sonny Dunham, after a short layoff, has formed a new band and currently is on tour for GAC. Band closed last week at the Grand theater, Evansville, Ind.

Dick Raymond helped Dunham line up the following personnel: Trumpets—Rudy Scaffidi and Dale Pearce; trombones—Berk Alexander, Dave Dweck, and Carl Skowland; saxes—Mort Jelling, Emilio Nazzaro, Don Lanphere, Dave Carr, and Hal Miles; rhythm—Billy Jacobs, piano; Phil Leshin, bass, and Jim McArdle, drums. Vocals are by Patti Ryan.

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CHICAGO BAND BRIEFS

TV Appearances A Boon To Billy Williams Quartet

By JACK TRACY

Chicago—A good example of what TV can do to build names may be found in the case of the Billy Williams quartet. Their recent appearance at the revitalized Band Box here drew good, solidly-enthusiastic crowds. Yet, little more than a year ago, Billy was simply "that high voice in the Charioteers."

Since then, however, he organized his own group and was spotted weekly on last season's *Show of Shows*, the Sid Caesar-Imogene Coca extravaganza. They almost immediately found themselves in demand for club dates and theater work, and, when *Show of Shows* went off for the summer, the quartet was booked solidly until fall.

Work Well

Group (Johnny Bell, Claude Riddick, and Gene Dickson) worked well, singing their record hits

(*Pretty-Eyed Baby*, *Shanghai*, etc.), ballads, and a couple of spirituals. Williams, a solid showman who had years of experience with the Charioteers, is featured most of the time. Group is personable, able, and sings with a good beat.

But had it not been seen extensively on TV, chances are it would have taken the guys at least another year of work to get their MGM record contract and lucrative bookings.

Bill Russo's recently successful

concert at Kimball hall, using woodwinds, French horns, and bass tuba, in addition to a jazz instrumentation, has had further effect. Dave Usher, head of Dee Gee records, was in town for the National Association of Music Manufacturers convention, heard tapes of the concert, and was so impressed he's going to record the full orchestra.

Sides, with one or two exceptions, including Shelby Davis' vocals, will be originals played at the concert. Featured also will be pianist Lloyd Lifton, who takes off soon for permanent residence in New York.

Suggests Miller LPs

Disc jockey Fred Reynolds, at WGN, came up with a good suggestion recently. Wants the army to make two 12-inch LPs of Glenn Miller's best V-Discs, cut with his air force band in England. With cooperation from the AFM, army special services, and a recording company, a really fitting tribute could be made to a guy who did as much for the dance band business as just about anyone, and is still one of the best-selling (on records) dance bands.

Profits, naturally, would go to some worthy fund, like army and navy relief, etc.

Any further suggestions, approving comments, or what have you, may be sent to Reynolds or this column. Enough of them, and they might be strong enough to get some action.

Benefit

Daddie-O Daylie, the deejay who spends a good share of his time organizing shows to play benefits at such as Hines veterans hospital, Municipal TB sanatorium, etc., took out another to the latter spot on July 27 that included Red Saunders' band from the DeLisa, singer Jeri Southern, and Mercury's new vocal find, Al Greene.

Les Paul, who did turnaway business at the Oriental for three weeks (the movie on the bill, *Show Boat*, didn't hurt any, either), tells of the time he was working in WBBM's studio and was asked, as a member of the rhythm section, if he had any suggestions. "Yeah, you might turn up our mike a little," he said, "I don't think the section is coming through loud enough."

So they turned up the mike for the following show and, says Paul, "we were put on notice the next morning. I should have left well enough alone. The rhythm sounded like a flat wheel."

BREEZES: Stan Getz, who played the Aug. 3 week at the Regal, returns to town to blow at the Blue Note on Sept. 7. Herbie Fields, who just finished at the Silhouette, comes back to play the Regal on Aug. 31 with Lady Day... How come Fields and the ops at

Under New Management, Jeri's Set



Chicago—Since a rave *Beat* review over a year ago, pianist-singer Jeri Southern has had a lot of interested attention from people in the music business, but her career has continued in the familiar groove of local lounges and clubs. Now, however, she's all set to shoot to the top. During the last few weeks she signed a booking contract with GAC, a personal management and publicity pact with Dick LaPalm, and acquired Chicago attorney William Kersey as business manager.

Help Revive Truck Driver's Tune



(Photo by Jo Judaz)

Chicago—When Eddie Shields, third from the left in the photo above, wants a handleader to play his tune, the conversation goes like this: "Will you play *You Know* for me?" "What's the tune?" "You Know Just as Well as I Know." Chances are, of course, that this could go on indefinitely. Jack Teagarden, on the left above, recorded *Sun-Times* truck driver Shields' song in 1939, an arrangement worked out after Tea smashed into Shields' car at a Chicago intersection. Louis Armstrong, right, had no special part in reviving the tune, but disc jockey Jim Lounsbury, center, did. Lounsbury learned about the song from a story written by *Sun-Times* radio columnist Bill Irvin, found an old copy of the record, and started to play it on his show. They all got together at the Blue Note when Armstrong's unit played the spot recently.

Gibbs 4 Opens At Cafe Society

New York—Terry Gibbs has formed a new group which is being booked by the Gale office. After a date at the Savoy ballroom, he opened July 19 at Cafe Society for four weeks with options, using Hal McKusick on clarinet and a rhythm section comprising pianist Harry Biss, bassist Jimmy Johnson, and drummer Sid Bulkin.

Terry was also set to cut four sides last week for the Savoy label.

No More Deal

Chicago—Disc distributor James H. Martin, who recently established his own label, Sharp, has ended the arrangement whereby top-selling Sharp sides were to be re-issued on the London label. Martin plans to continue releasing Sharp records, enlarging his roster of artists and outlets.

the Hi-Note don't get along so well anymore? . . . And whatever happened to Johnny Bothwell?

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Jack Sperling, featured drummer with Les Brown's jumping band which appears weekly on the Bob Hope show over NBC, recently purchased a set of the revolutionary new Leedy & Ludwig "Knob Tension" drums. Jack has been using Leedy & Ludwig drums for many years and played and endorsed the "New Era" models prior to this time.

Les Brown's band just completed a European tour and is currently appearing at the Hollywood Palladium. Jack says his set of the new "Knob Tension" drums gives wonderful response and is tops in every way. LEEDY & LUDWIG, Dept. 819, Elkhart, Indiana.

Left: Jack Sperling and Les Brown admire Jack's beautiful "Knob Tension" outfit. You'll admire and want the "Knob Tension" outfit, too, once you see and try it at your favorite Leedy & Ludwig dealers. Send for latest literature today.



WORLD'S FINEST DRUMMERS' INSTRUMENTS

Sidemen Switches

Buddy DeFranco: Billy Rule, drums, for Frank DiVito, and Buddy Jones, bass, for Bill Anthony. . . Gene Krupa: Paul Selden, trombone; George Shapiro, trumpet; Frank Salto, tenor, and Irving Goldberg, drums, added for Capitol theater date. . . Lester Young: Aaron Bell, bass, for Gene Ramey.

Tex Beneke: Eydie Gorme, vocals, out. . . Bernie Cummins: Dick Hoffman, trumpet, for Gene Brown. . . Lee Castle: Don McLean, drums, for Roy Duke (to Harry Green). . . Ray Anthony: Bill Cronk, bass, in.

Ella Fitzgerald: Charlie Smith, drums, and Hank Jones, piano, now accompanying. . . Tommy Dorsey: Sam Most, clarinet, for

Billy Ainsworth. . . King Guion: Ed Vitale, guitar, for Sam Herman. Hal McIntyre: Howie Mann, drums, for Sol Gubin; Joe Geronimo, trumpet, for Joe Marsh, and Lou Skeen, trombone, for Carl Bernhardt (to army). . . Val Olman: Jimmy English, alto, for Candy Candido (to Xavier Cugat), and Freddie Lambert, trumpet, for Bob Fishelson. . . Bobby Byrne: Don Leight, trumpet, for Ed Shadowsky (to Vaughn Monroe).

Rene Touzet: Ziggy Schatz, trumpet, for Dick Hoffman. . . Bob Chester: Herb Winfield Sr. and Mervyn Gold, trombones, added for Paramount date, and Charlie Pannely, trumpet, for Al Mueller. . . Bob Herrington: Jack King, Hammond organ, added.

Duke Garrette: Joe Knight, piano, for Don Abney (to Billy Williams quartet). . . Ralph Flanagan: Sonny Russo, trombone, for Bill Egan, and Sonny Mann, drums, for Jimmy Pratt.

Sy Oliver To Take Out Band

New York—Arranger Sy Oliver, whose work was partly responsible for the popularity of the Jimmie Lunceford band in its heyday, will be heading his own Lunceford-styled band this fall. He will retain his present job as a Decca records' music director, as have other Decca staffers George Cates and Sonny Burke, also leading bands. Oliver's first date is a 10-day stint at the Rustic Cabin, Englewood, N. J., starting Sept. 7. He is being booked by Tommy Dorsey's agent, Jimmy Tyson.

Down Beat covers the music news from coast to coast and is read around the world.

June Richmond Hits Top On Scandinavian Stage

Stockholm—Maybe you remember a very voluminous lady, name of June Richmond, who was a band singer years ago with Jimmy Dorsey, Cab Calloway, and Andy Kirk?

I ran into June in July. Seems as though her career, which never quite hit the top in her native land, is pretty well set now. In the drawer of her country house outside Stockholm she has contracts for bookings as far ahead as 1953. That's what you call security. It's also one of the reasons June is never coming back home.

Entourage

Visiting her at her home here I found her surrounded, queen-



June Richmond

like, by an entourage of friends and employees. The friends included Viola Jefferson, whom Chicagoans will recall as the *Honeysuckle Rose* singer (remember those Horace Henderson records?) and Viola's pretty, grown-up daughter; also Muriel Gaines, singer and spouse of one of the Delta Rhythm Boys now touring Scandinavia.

June opened the London Casino in August, 1948. Then she played France, Spain, Italy, Switzerland, came to Scandinavia in April, 1949, and has been in and out of the northern countries ever since. She's been over here so long that sometimes she absentmindedly talks to you in a special brand of pidgin-English designed to make foreigners understand her. And she punctuates almost every sentence with the word "fahn-tahs-tic!"

Never to Return

"Honey, I won't ever go back there," I heard her telling a friend. "The audiences here are wonderful, the people are so kind—not just in Sweden but everywhere."

"Look at this." She showed me a handsome medal. "I was the first foreign artist ever to get the annual Danish award for the best comedy star, and this bracelet—they gave it to me on my closing night in Norway."

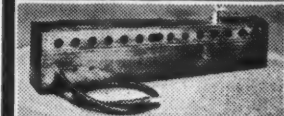
"I'm going to buy a home in Paris, immediately. But I'll be here for the rest of the summer. Leonard, I wish you could stay for my birthday party. It's going to be a costume party and we're hiring the best restaurant in town. We're expecting at least 80 people. You shouldn't miss it—it's going to be fahn-tahs-tic!" —len

Ray McKinley Does Disc Jockey Stint

New York—Drummer Ray McKinley, who has been without a band for several months, worked as pinch-hitter for disc jockey Al (Jazzbo) Collins for the last three weeks, while Collins vacationed from his WNEW tasks. It is reported that McKinley may get his own five-times-a-week show on that station.

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MOVIE MUSIC

Ava Has Two Voices In Latest 'Show Boat' Film

By CHARLES EMGE

Hollywood—Screen versions of *Show Boat*, now something of a minor American classic, have been appearing on an average of once in every decade since the advent of sound pictures. The latest is the first in technicolor and a typical super

deluxe embellished with everything MGM money could buy, including a cast topped by Kathryn Grayson, Ava Gardner (maybe that order should be reversed), Howard Keel, Joe E. Brown, and the hottest dance team in the entertainment business, Marge and Gower Champion.

It comes off as a far superior treatment compared with Universal-International's weak effort of some 10 years ago, but, to our possible nostalgic recollection, is not as good a picture as the first, turned out around 1930 when the "talkies" were still a novelty.

All There

All of the original Jerome Kern songs are here—all of the songs that gave *Show Boat* its only claim to greatness—but there are also four or five musical numbers from somewhere (we didn't take the trouble to check on their origin, because it doesn't matter) that could have been left out to great advantage.

Show Boat, which has more of a story to tell than the average film musical, is overburdened with musical numbers. Or so it seemed to us. The narrative and the music frequently get in each other's way. But the payoff is at the box office, and we doubt if MGM has much to worry about in that respect.

Kathryn Grayson and Howard Keel are certainly adequate, vocally and visually, in their roles, but the only singer in this edition who seems to be stirred with any real feeling for the music is Negro baritone William Warfield, who gives *Of Man River* something that even Paul Robeson missed when he did the same role in the 1940 version.

Some Trouble

Ava Gardner, as Julie, is just Ava Gardner, from head to toe, and that should be good enough for anybody, but she gave us trouble on this one. When the picture was in the making, MGM made no real effort to hide the fact that Ava's songs, *Can't Help Lovin' that Man* and *Bill*, had been soundtracked by Annette Warren. Then came the MGM record company's *Show Boat* album ("From the sound track of the picture"), baldly claiming that the voice was Ava's.

Well, the interesting thing is that Ava did record the vocals credited to her on the phonograph records. And when the MGMoguls who had originally nixed Ava's voice for the picture heard the tests on the records they changed their minds, at least as far as one of the two songs was concerned.

Ava's recording of *Bill* was substituted for Annette Warren's soundtrack on this number. But they evidently still liked Annette's better on *Can't Help Lovin' that Man*, for in the print finally released Ava sings with Annette's voice on *Can't Help Lovin'* and with her own on *Bill*.

Where, but in Hollywood, could such things happen? Incidentally, we think it was a smart move. Ava is great on *Bill*, but lacks the

AvaOrAnnette?



Hollywood—Howard Keel as Ravenal, and Ava Gardner as Julie, as they appear in the latest movie version of *Show Boat*. When the picture was in the making, it was general knowledge around Hollywood that Annette Warren had recorded Ava's songs. But when the MGM record company came out with its *Show Boat* album "from the sound track," it turned out to be Ava's voice on the platters. For the explanation, see Charles Emge's review of the film on this page.

vocal equipment to do justice to the *Can't Help Lovin' that Man*.

Excuse My Dust (Red Skelton, Sally Forrest, MacDonald Carey, Monica Lewis). An amusing tale of the horseless carriage age that

Soundtrack Sittings

Gus Kuhn biographical, nearing production start at Warner Brothers with Danny Thomas in title role, now under new title—*I'll See You in My Dreams*.

Charles Molloy, once a leading Latin rhythm orkster and now pushing his way to top again here, set for role of doctor in 20th-Fox film, *With a Song in My Heart*, based on story of singer Jane Froman. Susan Peters enacts role of singer to soundtrack recorded by Miss Froman.

Frank Sinatra busy at Universal-International pre-recording songs for *Meet Danny Wilson*, in which he'll play role of night club singer who finds himself entrapped in a contract to a gangster. Standards soundtracked by Sinatra for use in the film include *Old Black Magic*, *All of Me*, *How Deep Is the Ocean*, *She's Funny That Way*, and several others. Shelley Winters, in top girl role, recorded (her own voice) *I'll Remember April*.

Helen Gilbert, studio cellist who played her way into top roles in films, set for featured role opposite Paul Henreid in forthcoming Columbia film, *Thief of Damascus*.

Johnny Clark soundtracked his own song (written collaboration with Dian Mann) *That's Show Business*, for use in Lippert production, *Varieties on Parade*, soon-to-be-released collection of vaude turns put up in film package.

Marjorie Lawrence, former opera star whose career was halted by a serious illness, reported to MGM for preliminary talks on proposed film in which she'll record vocal tracks for use in picture based on her own experiences. Actress who will enact Miss Lawrence on screen not yet selected. Tentative title is *Interrupted Melody*.

Josephine Baker starrer, *The Flame of Paris*, made several years ago in France, will be reissued in the U.S. as the result of the entertainer's terrific draw in personal appearances in this country.

Harry Warren (music) and Leo Robin (lyrics) signed up with Paramount as a team to do the songs for scheduled Bing Crosby opus, *Famous*, from the Stephen Vincent Benet story of same title.

achieves what most of the present day film musicals lack—the light touch in the telling. But again an ace team of song writers, Arthur Schwartz & Dorothy Fields failed to come through with a set of high caliber songs.

There's a faintly burlesqued "jazz band" sequence (recorded by MGM staffers) that should enrage Dixiecats, and a ballet sequence with music arranged by Skippy Martin that is one of the best musical sequences ever heard in a picture.

Monica Lewis, making her screen debut, is just plain WOW! in every respect—singing, acting, and appearance. Watch her go from here.

Down Beat covers the music news from coast to coast and is read around the world.

Kansas Band Promoter Just A Kid



Independence, Kans.—It may not be jazz, but the music 20-year-old promoter Jim Halsey has brought to this southeastern Kansas town has made it an entertainment center for the area. Halsey started out as a promoter when only 17; he and Tom McGrath arranged for three Leon McAuliffe (and his western swing band) dances in Independence. Since then Halsey's been instrumental in having Carmen Cavallaro, Jimmy Dorsey, Glen Gray, Spike Jones, Roy Acuff, Ernest Tubbs, and Frankie Carle to town. Left to right above are Cal Raino, KIND program director; John Briggs, mayor of Independence; Halsey, and Frankie Carle. Next fall: Guy Lombardo and Gene Autry!

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THE HOLLYWOOD BEAT

Promotion Makes Modern Music Pay Off On Coast

By Hal Holly

Hollywood — The slump that hit all branches of the music — and entertainment business in general — during the post-World-War-II years brought, and is still bringing, that constantly-heard howl that runs something like this:

"Dixie (and you can substitute the word bop, jazz, music, picture business, radio, etc.) is dead; Nobody cares about anything anymore except sitting by their TV sets with a bottle and watching lousy shows in which the major point of interest is girls with low necklines."

What's Dead?

We keep hearing it here all the time. And over and over again it

can be shown that the only thing that is really dead, or almost dead in the music and entertainment business, is imagination, ability, and whatever it takes on the part of both performers and operators to produce marketable new ideas and properly "sell" them to the public. It happens just often enough to prove the point.

A couple of years ago, Howard Rumsey, one of the original Kentonites (bass), would have been rated by most as washed up with the music business. He had taken a job as tile setter and was glad to be heading a little combo on Sunday afternoons at the Lighthouse cafe in Hermosa Beach, a small beach town about 45 minutes from Hollywood.

Today, thanks mainly to Howard's constructive, intelligent job

of developing and presenting, with the cooperation of the management, a sound, CONSISTENT, policy, the Lighthouse has become virtually a fulltime operation with a notable group of musicians holding the stand Wednesday through Sunday.

Regulars

For example, at this writing the regulars working with Howard were Barney Kessel, guitar; Shorty Rogers, trumpet; Frank Patchen, piano, and Remo Belli, drums. The Sunday sessions start at 2 p.m. and run to midnight, with special guest stars (paid—not just "sitting in" and blasting without purpose) appearing from 2 to 6 p.m.

Chico Alvarez, trumpet; Ziggy Elmer, trombone, and Bill Holman, tenor, were headlining the Sunday sessions at this typing.

If you don't know most of those names, and what they stand for in music, we'd be wasting time trying to tell you about it.

The payoff is that it is paying off—and big. Business has been consistently good, even during the past winter (off-season at beach towns) and the place is so packed all day Sundays you have to get there early to get a seat near the bandstand. The fact that the drinks are good, prices are reasonable, and nobody gets hustled is an important factor. Says Howard, in summing it up:

"The thing that makes us happy is that the crowds we are drawing aren't full of these so-called 'hipsters' and queer charac-

Hollywood Bowl Concerts Fold; Tried To Please Everybody

Hollywood—What happens to a music enterprise when an attempt is made to please everyone was illustrated again as Hollywood Bowl, with its once-famed "Symphonies Under the Stars" concerts, folded this season after one week of operation.

Efforts were under way at this deadline to reopen the summer concert series and it seemed pretty certain that the season would be resumed on a modified basis, if promised financial assistance was secured. Orchestra members had agreed to gamble on boxoffice receipts.

The Bowl is owned by Los Angeles County, operated by the Hollywood Bowl Association, a non-profit (and how!) group on a 99-year-lease under general manager Dr. Karl Wecker.

In recent years, the Bowl operation, once confined to straight symphony fare, has included a bit of everything from opera to rustic rhythm and pop nights, some good and some bad.

Result: no clear picture in patrons' mind as to just what to expect, constant criticism of what some called "just a hodgepodge"—and financial failure.

sicolumnist with a daily pillar (Valley Times), is plenty irked with Local 47's board of directors. He sent them a letter suggesting they include the names of Local 767 members in Local 47's Directory (Local 767 can't afford to print one) as a gesture of good will, and one that could hardly have earned anything but favor in all fields. He didn't even receive an answer.

DOTTED NOTES: Deal on the fire at deadline to showcase Joe Cozzo, blind accordionist whose modern approach to the instrument held Stan Kenton spellbound for hours, with Howard Rumsey's Lighthouse cafe crew saluted above . . . Hangover, Hollywood hotspot in which NBC staged publicity stunt to promote jazz airshow, Pete Kelly's Blues (Down Beat, Aug. 10), got such a lift it boosted Jess Stacy from single to trio with Charlie Teagarden and Ray Bauduc. Plus sliphornist Moe Schneider and clarinetist Matty Matlock joining festivities on Friday and Saturday nights. . . . Zutty Singleton holding forth as featured guest star at Pete Daily's Sunday sessions at the Royal room . . . Pianist Arnold Ross is now bass player Iggy Shevak's colleague in those wonderful b-p (we don't dare print that word) sessions at the Rancho cafe Wednesday through Sunday.

BEHIND THE BANDSTAND: One of the top two-beaters here, who has been taping some test records on the quiet with his own combo in hope of selling them to any record company, discovered that one of his tests had found its way into the soundtrack of a picture made here by an independent producer. He didn't dare report it to the union because making of such records on speculation would have meant he and his whole gang would have been hauled up and fined. Meantime, jazz "authorities," who always claim they can recognize any well-known musician by his playing, can keep their ears open when they go to the movies. First one to guess and report correctly to this department will receive an old, but only slightly used, saxophone reed.

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Meet Teddy—You Know His Mom



Hollywood—Local video viewers met a wide-awake and interesting youngster when Teddy Jones appeared as one of a panel of kids assembled by Art Linkletter for his KECA-TV *Life With Linkletter* show. Teddy, chatting with Art above, is the 11-year-old son of Lena Horne by a former marriage. He lives in Los Angeles with his father, a west coast businessman (Teddy's sister, Gail, lives with her mother). Though Teddy plans to study music, he doesn't think he'll make it his profession.

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A Position Is Re-Emphasized

Two narcotics agents have taken swings at dance band musicians recently, and one of them added a back-hand swipe at *Down Beat*. In Philadelphia, Joseph M. Bransky, chief of the narcotics squad there, told a meeting of 50 men of the Har Zion lodge of B'nai B'rith that "16 young boys went bad and became weed smokers because their parents let them play with loud-playing bands!"

He related in detail how these 16 boys in Philadelphia had been taught to play "either brasses or drums," in order to pick up a little extra money on the side, and stated that all of them became marijuana addicts. He did not identify any of the youths, nor any of the "loud-playing" bands to which he referred.

A few weeks earlier, during the session in Washington, D. C., of the senate crime committee, one which was televised, H. J. Anslinger, national narcotics chief, blamed the report of the LaGuardia committee in 1945 and a story in *Down Beat* about the same for the spread in use of marijuana. He read the headline from that story, which was "Light Up, Gates, Report Finds 'Tea' A Good Kick," called it an "editorial," instead of a news story (which it was), and inferred that the *Beat* condoned the use of the weed.

For the record, editors of *Down Beat* sent to Mr. Anslinger and to Senator O'Connor, who was conducting the inquiry, a complete file of tear sheets from more than a score of issues of this newspaper between 1943 and 1951, in which stout editorial stands were taken against the use of marijuana or any other dope by musicians.

The story cited by Anslinger was a straight news story about the LaGuardia report and did not reflect *Down Beat's* opinion on the subject. A half dozen times during the two years before that report, the *Beat* had lashed out editorially against marijuana, and the headline on this particular piece was intended to be strictly ironic.

Some of the many attacks on the weed in *Down Beat* were:

Jan. 15, 1943—(edit. p. 10) "Tea and Trumpets Are Bad Mixture." It warned: "Stop it now, before you get yourself and your friends in a potful of trouble!"

Feb. 15, 1943 (edit. p. 10) "Tea-time Tunes Are Taboo." It stated: "It just isn't true that by becoming a gauge-hound you become a great musician. Quite the opposite!"

Mar. 15, 1944—(news story, p. 1) "Musicians Used for Weed Medical Tests." A report on the tests being made by scientists in federal hospitals for narcotics patients. In part: "many addicts found their start with marijuana, which because of its availability and low price, is within reach of everyone."

Feb. 25, 1946—(news story, p. 2) "Zombies Put Kiss of Death on 52nd St. Jazz." A blast at the weed smokers who were crowding into the hot spots, "they are lousing up jazz."

Mar. 6, 1947—(news story, p. 22) "Tea Hurts Musicianship, Won't Kill You." A resume of a report from Dr. J. D. Reichards of the staff of the federal hospital at Lexington, Ky. "Tea won't kill you, but it will hamper your music, plus making you a nice, sociable zombie!"

Dec. 17, 1947—(edit. p. 10) "Threat to Music Is Head, Not Red!" Another warning: "Music and marijuana are as irreconcilable as gasoline and alcohol."

Sept. 22, 1948—(edit. p. 10) "Stick to Lipton's Tea for Parties!"

Nov. 17, 1950—(edit. p. 10) "Dope Menace Keeps Grow-

RAGTIME MARCHES ON

NEW NUMBERS

ANDERSON—A daughter, Cheryl, to Mr. and Mrs. Arthur Anderson, June 24 in Hollywood. Dad is composer and vocal coach; mom, Gloria Manners, is understudy to Gertrude Niesen in *Gentlemen Prefer Blondes*.

ARNAZ—A daughter, Lucie Desiree (7 lbs., 6 oz.), to Mr. and Mrs. Desi Arnaz, July 17 in Los Angeles. Dad is singer, drummer, and leader; mom, Lucille Ball, is film actress.

BERLE—A son to Mr. and Mrs. Bernie Berle, July 5 in Philadelphia. Dad is leader.

BROWN—A daughter (6 lbs.) to Mr. and Mrs. Maurice Brown, recently in Jackson Heights, L.I., N.Y. Mom is one of the dancing Claire Sisters; dad is writer.

DAILY—A son, Pete Kelly, to Mr. and Mrs. Thaman (Pete) Daily, July 21 in Los Angeles. Dad is cornetist and leader of the Chicagoans.

DICKERSON—A son to Mr. and Mrs. Nat Dickerson, July 5 in Englewood, N. J. Dad sings with the Mariners.

DIX—A son, David Edward (5 lbs.), to Mr. and Mrs. Eddie Dix, June 7 in Kansas City, Mo. Dad plays tenor with Ralph Flanagan.

DOLAN—Twin son and daughter to Mr. and Mrs. James B. Dolan, June 28 in New York. Dad is assistant musical director of NBC Symphony.

DORN—A daughter, Nancy Lee, to Mr. and Mrs. Larry Dorn, June 21 in New York. Dad produces the Bob Poole show on Mutual.

FIGURE—A daughter to Mr. and Mrs. Al Fiore, July 10 in Chicago. Dad is one of the Harmonicats.

GREENE—A daughter to Mr. and Mrs. Mort Greene, July 9 in Hollywood. Dad is songwriter.

PHILLIPS—A son to Mr. and Mrs. Bob Phillips, June 30 in Santa Monica, Calif. Dad is west coast head of Associated Booking Corp.

ROSEN—A daughter to Mr. and Mrs. Milton Rosen, July 2 in Burbank, Calif. Dad is assistant head of the Universal International music department.

SHAYER—A daughter, Ellen Marie, to Mr. and Mrs. Ralph Shayer Jr., June 18 in Albany, N. Y. Dad is leader.

TOSCARRELLI—A son, Victor George, to Mr. and Mrs. Mario Toscarelli, June 23 in New York. Dad is drummer with Jerry Gray; Dorothy, is cloakroom girl at the Roseland ballroom.

TRIVONIS—A daughter, Jacqueline Anna (9 lbs., 7 oz.), to Mr. and Mrs. John Trivonis, July 10 in Chicago. Both dad and mom, the former Jackie Basico, worked for the Beat.

TIED NOTES

ALPERT-MACK—Irwin Alpert, former member of the Harmonica Rascals, and Laverne Mack, of the Mack Triplets, July 5 in New York.

ALVES-MARLOWE—Johnnie Alves, tenor saxist with the Johnny King trio, and Gloria Marlowe, featured exotic dancer, June 4 in New York.

GRiffin-AGAN—Ray Griffin, radio singer, and May Agan, June 25 in Pittsburgh.

LANDERMAN-LEBOWITZ—Robert Landerman, musician, and Irma Lebowitz, June 29 in Hartford, Conn.

MANN-HEARD—Howie Mann, drummer with Ray Anthony, and Jean Heard, July 9 in New York.

MORAWECK-HEISING—Lucien Moraweck, CBS composer and arranger, and Louise Heising, violinist and secretary in Gene Autry's troupe, July 7 in Los Angeles.

PICERNO-HERMES—Sully Picerno, bass player with the Compositors trio, and Leo Hermes, drummer, July 7 in Chicago.

RAETZ-COUTTS—Carl Raetz, trombonist last with Charlie Barnet, and Mary Coutts, recently in Detroit.

ing." Pointing out the triple threat: (1) demolishing the professional and personal careers of individual musicians, (2) giving a bad name to all musicians and jeopardizing their living, (3) wrong influence on younger musicians and youngsters who might become musicians.

Feb. 8, 1951—(edit. p. 10) "One Lesson." A recent blast at the marijuana smokers who "imperil the welfare and economy of the bands in which they play."

A reply from Mr. Anslinger to the letter and file of tear sheets which was sent him states that he was quoting a report from the Journal of the American Medical association (also in 1945) about a 16-year-old saxophone player who told an investigator that he read the LaGuardia report in *Down Beat* and began to experiment with marijuana as a result.

We can realize that an individual might misinterpret the headline in question and might place belief in the LaGuardia report itself. We regret that this individual did not digest the many other stories and editorials we have printed on the subject, some of which are listed above.

In addition, Mr. Anslinger invited us to inspect his files in Washington on the incidence of narcotic use among musicians. He writes, "You will probably be surprised to note that the situation isn't too good." He further urges that narcotics users and narcotics law violators should be denied membership in the musicians' union, a step with which *Down Beat* is in complete accord!



"Bixby, you're new with the band and I don't think you understood what I meant when I said you could mix with the customers here."

FINAL BAR

ACKERSON—Charles Ackerson, 28, radio singer and emcee, July 12 in Cincinnati.

ALARCON—Alfred Alarcon, musician, dancer, and club operator, July 8 in Corpus Christi, Texas.

BAFUNNO—Ercole (Mickey) Bafunno, 68, musician and director of the St. Charles, Mo., municipal band, July 10 in St. Louis.

CLOONEY—Andrew Clooney III, 30, half-brother of singers Rosemary and Betty Clooney, July 8, by drowning in the Ohio river at Mayville, Ky.

GAUGLER—John Gaugler, charter member of the AFM and a symphony conductor, July 1 in Chicago.

HAKES—Karl Montague Hakes, 62, piano teacher, July 17 in Chicago.

LOBO—John Lobo, 66, former leader, July 6 in Sunland, Calif.

LONG—Lawrence C. Long, 54, violinist and arranger, July 10 in Kansas City.

SANDERS—H. L. Sanders, 52, onetime pianist for Tom Patricola, July 1 in Pittsburgh.

SCHOENBERG—Arnold Schoenberg, 76, composer (*Pellaea and Melanthe*, *Transfigured Night*, *Gurrelieder*) and advocate of the 12-tone scale, July 13 in Los Angeles.

SPENCER—Francis Spencer, concert and dance promoter, July 22 in Kansas City.

VAN ALSTYNE—Egbert A. Van Alstyne, 73, composer (*Pretty Baby*, *In the Shade of the Old Apple Tree*, *Memories*, etc.), July 9 in Chicago.

VAN DOREN—Dr. O. E. Van Doren, 70, critic, composer, and director of bands and instrumental music at the University of Iowa for 30 years, recently in St. Louis.

Large daily newspapers and national magazines continually quote from *Down Beat's* authoritative articles and news features.

CHORDS AND DISCORDS

Miller Story Timely

Stockton, Calif.

To the Editors:

After reading your magazine for 10 years, I would like to congratulate you on your article, "A Tribute to Glenn Miller." I thought it was one of the finest things the *Beat* has put out in many a year.

The article could not have been printed at a more opportune time, especially since there are so many bands trying to imitate the Miller sound. I hope this is not taken as a criticism of them, as Glenn Miller had a great orchestra, the public knew it, and these bands that are playing the Miller type music are only trying to please what seems to be the public taste.

Attilio Bregante

Flattered

Los Angeles

To the Editors:

Thank you for a real honest, but still flattering review (*Down Beat*, July 27) on our television show. Very happy that you could find the time to cover it. However, one correction: The band is mine; Gerald Wilson is music director, and only conducts when I am in the scene.

In future shows or theater engagements, club dates, etc., Gerald will be on the stand. He does (Turn to Page 12)

WHERE IS?

SEGER ELLIS, former bandleader.
JOE FLANNERY, pianist.
TED GODDARD, saxophonist who played with Vaughn Monroe until last February.
GEORGE HALL, saxist and leader.
GLEN LYONS, drummer who used the name Toby Lyons and worked with Tony Pastor and Buddy Davis.
BILL MUSTARD, trombonist last with Vaughn Monroe.

WE FOUND

BRUCE BRANSON, former Glenn Gray and Tommy Dorsey clarinetist, is now program director and chief announcer at station KGH, Reno, Nev.
HARVEY NEVINS, alto saxist once with Louis Prima and Ray McKinley, is now teaching and playing in Bridgeport, Conn.
BOB SHOEMAN, trumpeter formerly with Lee Williams, now with Jimmy Palmer's band.

THE HOT BOX

New Generation Follows Trail Chicagoans Blazed

By GEORGE HOEFER

Chicago—A quarter of a century ago a gang of teenage boys banded together in Chicago, not to play pool, baseball, or to impress the girls, but to listen to and play music. Today their names are internationally known in American jazz music, as leaders of great orchestras, and as top virtuosos of their chosen instruments. *Down Beat* readers know them as Benny Goodman, Gene Krupa, Jimmy McPartland, and Bud Freeman, among others.

At first their music was harsh, out of tune, immature, and highly experimental. Many times their ideas didn't pan out and notes were missed. BUT, permeating all their efforts and controlling even their every day living was a basic emotional feeling to express themselves musically. To create in music the impressions life was making on them, and to recreate the reactions they felt listening to Louis Armstrong, King Oliver, Jimmie Noone, and many other pioneers who were spreading the gospel of New Orleans jazz.

Again

In 1951, the same thing is happening, not only in Chicago, but in spots all over the country. Lu Watters started it on the west coast 10 years ago, and Dayton's Dixieland Rhythm Kings have

reached professional status in New York City in less than two years. The *Record Changer* now holds an annual amateur Dixieland band contest. The basically important early jazz spirit is renewed when youngsters of today get and act on the same feelings that inspired the above early day Chicagoans.

One of the most recent and more enthusiastic revivals of the old Chicago spirit has cropped up on the Windy city's north shore around Lake Forest and Winnetka. The Royal Garden seven is made up of a lively group of youngsters whose unbounded feeling for jazz drives like mad and shouts for joy. They have been appearing at some of John Schenck's Dixieland sessions and have had several concerts of their own at the Gaffer's club in downtown Chicago on Saturday nights.

The leader and trumpeter of the band is Jim Cunningham (16) who resembles Wild Bill Davison in appearance and playing style. He has studied both trumpet and trombone for the last four years. If he sticks to jazz he'll probably become an outstanding name in the field.

Eight-Year Man

Bruce McDonald (17) has been

playing the clarinet for eight years. Got interested in jazz when he heard Davison's *That's a Plenty* two years ago on a Commodore record. Gets a terrific boot from playing and can't see how anybody could be satisfied just listening to Dixieland. He studies the tenor sax on the side but does not believe it should be used in a Dixie band. His father was a professional musician in a jazz band during his college days.

Johnny Welch (17), the trombonist, is playing his way to Europe this summer, and Jim Waner substituted for him on the night we heard the band. Welch is primarily interested in classical music and wants to enter the field of composition. Feels that the classics and jazz sum up everything to be said in music. Has played tailgate now for six months and admires Georg Brunis and Jack Teagarden.

Eddie Ravenscroft Jr. (16), a smallish lad with a white pearl set of drums, furnishes an integral part of the momentum for the band's drive and breakneck tempos. Has studied and played for the last three years.

Melodic Star

Ted Weymouth (17), piano, is an outstanding star in the group. The band alternates fast numbers with slower tunes in the blues and pretty melody vein. On the latter work, Ted is prominently featured, and displays a considerable interest in modern jazz. In fact, he is a Kenton and progressive jazz student, and his musical ideas give the band a worthwhile contrast that adds to the musical life of the group.

Jim Gordon (17) is the bassist. He started by playing classical piano and switched to bass four years ago while on a bop kick. He now says Dixieland is for him.

Jack Norman (19), the guitarist, is the "old man" of the

crew. Has been playing three years and along with the bass and drums helps build the necessary backgrounds for solos and the impetus for the driving ensembles.

Record Out

The Royal Garden seven has recently released a recording on the Old Tiger label operated by Bill Wyler of 2423 W. Pratt boulevard, Chicago. The record number is 8500 and the sides are *Georgia Camp Meeting* and *Royal Garden Blues*.

The *Georgia* side is the better of the two, from a smoothness of performance standpoint. You have samples of the solo work of the hornmen as well as a piano interlude by Weymouth. Cunningham manages to get a Bixian tone and phrasing in his solo after the piano stint.

Royal Garden is taken at a too fast tempo, which seems to be one of the defects of the band. The record fails to project the vibrant, flamboyant spirit of the group as evidenced when hearing them in person. Probably a tenseness always present when recordings are made is the reason for this, and, after all, experience is needed to get a finished performance.

COLLECTOR'S CATALOG:

Cpl. H. J. Kuhn (1089333) U.S.M.C. and Pfc. D. Garofalo (660036) U.S.M.C. Hq. Co. 1st Sig. Bn. 1st Marine Div., F.M.F. c/o F.P.O. San Francisco, Calif. Two jazz fans stuck away in Korea desire someone (preferably girls) to correspond with them on the latest in music, especially bop and Stan Kenton. They have been out of touch with American music for 10 months.

Skip Fero, 228 Lansing street, Utica, N. Y. wants to write a collector who has the Atomic recordings by Herbie Steward and Barney Kessel made at the session that produced *Where's Pres?* and others. Skip is anxious to obtain these sides.

Sides to Sell

Lou Denison, Lancaster avenue,

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Elkhart Hears 1st Jazz Bash

Elkhart, Ind. — You'd think, since this town happens to be the headquarters of a number of top band instrument companies, as well as the source of a nationally advertised headache remedy, that jazz concerts would be no novelty. However, the first to be presented in Elkhart was sponsored by the public parks advisory council and was heard July 20 at the McNaughton park tennis courts.

Featured guest soloist with the Tony Papa band was tenor saxist Kenny Mann, of Chicago. Papa's band of native Hoosiers played Ralph Burns' *Early Autumn*, Noro Morales' *Mambo Jambo*, several Stan Kenton numbers, and modern standards arranged by Papa and *Down Beat* columnist Phil Broyles.

Members of Papa's band are: trumpets—Mike Leone, Bob Teeters, Edward Naftzger, and Bill Ludwig; trombones — Russell Brown, Bob Hart, and Eddie Allen; saxes — Lenny Gulatto, George Hruby, Reid Schreder, Jimmy Wilbur, and Broyles; rhythm—Donald Pocock, piano; Charley Ford, bass, and Papa, drums.

Strafford, Penna., would like to sell some Basie, Krupa, Goodman, and Barnet sides.

August G. Blume, 3171 Brentwood avenue, Jacksonville, Fla., is collecting discographical data from collectors of modern jazz. Needs a lot more miscellaneous information.

Cpl. Jim Mosher, Headquarters, 803d Engr. Avn. Bn., A.F.O. 147, c/o PM New York, N.Y. Wishes a female pen pal interested in JATP, Sarah, Ella, Flip Phillips, and modern jazz in general.

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Evolution Of Jazz

by J. Lee Anderson



... the river bandmen worked as barbers ...

Shortly after the War Between the States, from 1877 on, orchestras made up largely of unschooled musicians or "fake players" could be found on many of the passenger boats serving the Mississippi. These earliest of the river bandmen often worked as barbers or as porters during the day and turned to making music only after nightfall. The boats that did not carry an orchestra of several men occasionally did use a pianist, with a violinist sometimes thrown in for good measure. Many of the first excursion boats were usually converted packets but in later years, during the heyday of these vessels, several boats were built for the sole purpose of accommodating pleasure seekers on the Mississippi, Missouri, and Ohio. Some of the boats would remain in a southern city for an entire year, but other vessels, those that ran from one end of the river to the other, had a far busier schedule. An excursion boat



... a school or other institution would charter a boat ...

might work New Orleans from October until the end of April and then in May "deadhead" up the river as far north as St. Paul to inaugurate the summer season. The standard practice was to spend a day in each town beginning with St. Paul, working down to Red Wing, La Crosse, Dubuque, the tri-cities of Davenport, Rock Island, and Moline, past Muscatine, Burlington, and Fort Madison to Quincy, Hannibal, and St. Louis, but frequently a school or other institution would charter a boat for an additional day's outing. The all day "picnic cruises" were family affairs that got underway at 9 a.m. and lasted until late afternoon. There were stops at neighboring towns to pick up other parties of excursionists and then a layover during the middle of the day to allow the many picknickers to debark for a feast on the river bank before the return trip upstream. There was usually some form



... a real need for entertainment ...

of music provided for dancing on both the daylight trips as well as the shorter evening cruises. To the inhabitants of the river towns, the coming of the excursion boat was a much-awaited event and filled a real need for entertainment. Particularly after the turn of the century and well into the 1920s, jazz was king on the Ole Miss with many of the best musicians from St. Louis to the Gulf Coast playing the riverboats. The wild, joyous sounds created by the bands of Charlie Creath, Fate Marable, Ed Allen and his Whispering Gold orchestra, Dewey Jackson, and a host of lesser-knowns, are now only an echo ... faded away like the famous old steamers that have disappeared, one by one, to be replaced by more modern craft extolling such colorless virtues as "glass enclosed decks, a modern heating system, thermostatically controlled, and clean, healthful recreation for passengers."

On The Town

LOS ANGELES

HOTSPOTS

(No admission, no cover, no minimum, unless otherwise noted.)
CLUB 47 (12319 Ventura boulevard, North Hollywood; dark Tuesday). Marvin Ash, piano; solid sessions by visiting musicians, usually on Monday nights.

CLUB 331 (3361 W. Eighth; dark Sunday). Kid Ory's New Orleans jazz band, currently comprised of Ory, trombone; Teddy Buckner, trumpet; Joe Darensbourg, clarinet; Lloyd Glenn, piano; Minor Hall, drums, and Ed Garland, bass.

ENCORE ROOM (806 N. La Cienega; dark Sunday). Mel Henke trio. Slick, but musically distinctive on Monday nights.

HANGOVER CLUB (1456 Vine; nightly with pianist Al Mack solo on Tuesday.) Jess Stacy trio, augmented to combo size with an extra on Friday and Saturday.

MIKE LYMAN'S PLAYROOM (1623 Vine; nightly, with Roy McHargue combo on Sunday night). Red Nichols, with stylized jazz unit comprised of Red, cornet; Earle Sturgis, piano; Art Lyons, clarinet; King Jackson, trombone; Rolly Culver, drums; and Joe Rushion, bass.

LIGHTHOUSE CAFE (30 Pier avenue, Hermosa Beach—45 minutes from Hollywood). Nightly, with pianist Bob Abbey solo on Monday and Tuesday. Howard Rumsey presents outstanding progressive jazz sessions, with special attractions on Sunday afternoons. (See *The Hollywood Beat*, this issue.)

RANCHO CLUB (939 N. Western; Wednesday through Sunday, 10 p.m. to 2 a.m.). Arnold Ross, piano, and Iggy Shevch, bass, make this a rendezvous for modernists.

ROYAL ROOM (6700 Hollywood; nightly, with the Four Jills Monday night and Sunday afternoon). Pete Dudley's "Chicago style" Dixielanders, currently comprised of Pete, cornet; Burt Johnson, trombone; Pud Brown, tenor and clarinet; Budd Hatch, bass; Hugh Allison, drums, and Al Stevenson, piano (subbing for regular Skippy Anderson, temporarily absent due to illness). Sit-in sessions on Sunday afternoons, currently headlined by guest star Zatty Singleton.

SARDIS' (6315 Hollywood; nightly, with Roy McHargue combo on Monday night). Nappy Lamare's two-beat troupe, currently comprised of Nappy, banjo; Joe Graves, trumpet; Warren Smith, trombone; Johnny Costello, clarinet; Don Owens, piano, and Smokey Stover, drums. Sit-in sessions on Sunday afternoons.

STREETCOMBERS (8257 Sunset; nightly). Ben Pollack's Sunset Strip eatery is a favorite after-hours spot with musicians, who provide plenty of impromptu entertainment.
SURF CLUB (3260 W. Eighth; dark Monday). Page Cavanaugh trio. Modern vocal and instrumental treatments of standard and pop tunes.

DINE AND DANCE

COCONUT GROVE (3400 Wilshire; \$1.50 cover, \$2 Tuesday and Saturday, dark Monday) Carlos Molina orchestra; Tito Guizar and Lina Romay.

BILTMORE BOWL (515 S. Olive; dark Sunday, \$1 cover, \$1.50 Saturday, closed Sunday). Hal Derrin orchestra; Alice Tyrrell and Dick Winslow, other acts.

CIRO'S (8433 Sunset; \$1.50 cover, \$2 Saturday). Mitty Malneck's orchestra, Dante Varela rumba band; Kay Thompson and Williams Brothers.

MOCAMBO (8588 Sunset; nightly. Cover, \$2). Emil Coleman orchestra. (Current floorshow attraction not signed at deadline). Special "amateur talent" shows on Sunday nights.

FOR DANCERS

ARAGON (Lick Pier, Ocean Park, Calif.; dark Monday and Tuesday. Admission \$1; \$1.20 Saturday). Jack Fina orchestra, Lawrence Walk opening Aug. 23.

CASINO GARDENS (2946 Ocean Front, Ocean Park, Calif.; dark Monday. Admission \$1; \$1.20 Saturday). Iva Ray Hatten Aug. 1-15; following attraction not signed at deadline.

COLONIAL BALLROOM (1601 S. Flower; nightly. Admission 50 cents; 75 cents Saturday). Arthur Van orchestra; Harley Lane orchestra Thursday nights for oldtime dancing (Oxford minuet, Trilly two-step, Spanish waltz, etc.).

PALLADIUM (6215 Sunset; dark Monday. Admission \$1.10; \$1.40 Saturday and Sunday. Dancers \$1.30 up). Leo Brown orchestra plus intermission unit, not signed at deadline.

RIVERSIDE RANCHO (3213 Riverside Drive; dark Monday, Tuesday, and Thursday. Admission \$1 Wednesday and Sunday; \$1.20 Friday and Saturday). Tex Williams "western swing" (no brass, no sax) orchestra.

ORO BALLROOM (7918 S. Central; Friday and Saturday only. Admission \$1). Jump bands and blues singers. Name attractions when available.

ZENDA BALLROOM (936½ W. Seventh; Saturday and Sunday afternoon and evening. Admission \$1.25). Name bands on Saturdays, Latin rhythm bands on Sunday afternoons.

CHICAGO

HOTSPOTS

BAND BOX (36 W. Randolph; minimum varies with attractions, usually \$2). Art Tatum trio, with Slam Stewart and John Collins. Eddie Viggini sextet for dancing.
BEE HIVE (1503 E. 55th; no cover or minimum). Booker Washington's Dixie band, with Don Ewell, piano.

BLUE NOTE (56 W. Madison; \$2 minimum, closed Tuesday). Muggsy Spanier's Dixie six, with Barnell Howard, clarinet; Ralph Hutchinson, trombone; Floyd Bean, piano; Truck Farham, bass, and Barretti Deems, drums. Also Lester Young's combo.

CAPITOL (167 N. State; no minimum or cover). Herman Chittison trio and singer-pianist Johnny Ray through Aug. 16. Count Basie combo, with Wardell Gray, Marshall Royal, et al, set to follow Aug. 17.

1111 CLUB (1111 W. Bryn Mawr; no minimum or cover). Johnny Lane's Dixie crew, with George Brunis, trombone; Jack Iveti, cornet; Lane, clarinet; Roy Wasson, piano, and Hey-Hey Humphrey, drums.

HI-NOTE (450 N. Clark; \$2 minimum). Former Benny Carter vocalist Savannah Churchill, accompanied by the Striders. Tenorist Claude McLin's combo also on the bill.

ISBELL'S (1063 W. Bryn Mawr; no cover or minimum). Danny Alvina's combo. Drummer Alvin has Del Lincoln on trumpet; Bob McCracken, clarinet; Eddie Schaefer, trombone; Bob Pfeiffer, piano.

JAZZ LTD. (11 E. Grand; \$2 minimum, closed Sunday). Miff Mole and Doc Evans the stars of the band here, with owner Bill Reinhardt on clarinet, Ralph Blank, piano, and Doc Cenardo, drums. Zinky Cohen heads Tuesday (off-night) band.

MODERNE (1116½ W. Bryn Mawr; no cover or minimum). Clarinetist Ding Bell leads trio consisting of Art Gronwall, piano, and Dave Deane, bass. Madcap Clarke (The Senator) Crandall is also about the premises.

RUPNECK'S (1127 W. Thorndale; no cover or minimum). Another Dixie group, this one headed by trumpeter Jimmy Hile and spotting fine trombonist Al Jenkins. Jug Berger's on clarinet; Jack Condon, piano; Jim Pendergast, bass, and Bill Pfeiffer, drums.

SANS SOUCI (2827 Broadway; no cover or minimum). The Bill Kelly trio, modern jazzmen, play for listening and dancing. Fast becoming Chicago's Minton's.

SILHOUETTE (1555 W. Howard; no cover, \$2 minimum). Charlie Ventura's new quartet opens tonight (Aug. 10). Chubby Jackson's on bass; Buddy Rich, drums, and Marty Napoleon, piano. See story on page 1.

VICTORY CLUB (664 N. Clark; no cover, no minimum). The perennial Red Collins playing his piercing, Armstrong-styled horn stays on. And on.

DINE AND DANCE

AMBASSADOR EAST (PUMP ROOM) (N. State and Goethe; \$3.50 minimum Friday and Saturday, no cover). Dancers drift around the flaming swords to the music of Dave LeWinter's highly skilled men.

BLACKHAWK (139 N. Wabash; \$1 cover, \$2 minimum). Henry Brandon's ork backs the Roarin' '20; revue and supplies dance tempos.

CHEZ PAREE (610 N. Fairbanks Court; \$1.10 cover, \$3.50 minimum). Big-type floorshow, with Sophie Tucker and Joe E. Lewis heading current bill. Cee Davidson's and Pancho's bands for dancing.

CONGRESS HOTEL (THE GLASS HAT) (Congress and Michigan; no cover, no minimum). The Latinaires, formerly at L. A.'s Mocambo, moved in recently.

DRAKE HOTEL (CAMELLIA ROOM) (Michigan and Lake Shore Drive; no cover or minimum). Dick Barlow's band.

EDGEWATER BEACH HOTEL (MARINE ROOM AND THE BEACH WALK) (5349 N. Sheridan; no minimum, cover (for this show only) \$1.56 weekdays and \$2.16 Saturday in Marine room; admission to Beach Walk \$1.86 weekdays and \$2.76 Saturday). Xavier Cugat's orchestra and show play for dinner in Marine room, on the Beach Walk after 8 p.m.

LA SALLE HOTEL (THE LOTUS ROOM) (Madison and LaSalle; no cover or minimum). Johnny Aladdin, his piano and ork furnish music for dancers.

PALMER HOUSE (EMPIRE ROOM) (15 E. Monroe; \$1.50 cover, \$2 minimum). Show spots singer Jane Morgan, dancers Mata and Hari, and comedian Bobby Sargent. Eddie O'Neal's slick band furnishes the music.

SHERMAN HOTEL (THE PORTERHOUSE) (Randolph and Clark; no minimum or cover). Frank York's strings play dinner music, later augmented for dancing. Features vocalist Yola O'Brien.

THEATERS
CHICAGO (175 N. State). Billy Eckstine heads current show.

REGAL (4719 S. Park Way). Stan Getz, Erroll Garner trio, and Tom Harper closed Aug. 9. Next stage show on Aug. 31, when Billie Holiday comes in on bill also featuring the Herbie Fields combo.

FOR DANCERS

ARAGON (1100 W. Lawrence; admission

In Demand



New York — Though Merv Griffin plans to continue as vocalist with Freddy Martin's band, he has signed a separate contract to record as a single on Victor discs. Here is the handsome 24-year-old Californian at his first solo session. Merv was backed by an orchestra led by Hugo Winterhalter as he cut *I Love the Sunshine of Your Smile* and *The Morningside of the Mountain*.

Chords . . .

(Jumped from Page 10)

the arrangements for the show, and is assisted by Red Callender. Joe Adams

Music Amid Conflict

Margate, N. J.

To the Editors:

The editorial in the July 13 issue of the *Beat* was one I had hoped you would come up with, sooner or later. In these times of international unrest, it is nice to know that some people in other parts of the world still dig music!

Tony Cincotta Jr.

We've Dug 'Em

Erie, Pa.

To the Editors:

While we were on vacation through the midwest we heard a little combo, of organ, accordion, and guitar, and I want to say, for my wife and myself, that we have never heard better music. They are called the Max Gordon trio. They have wonderful arrangements, and every one of the trio is a real family boy, all down-to-earth people. I've been buying *Down Beat* for a couple of years, and never have I seen these boys pictures or names in it.

C. L. Fuller

(Ed. Note: A long story on organist Gor-

\$1.05 Tuesdays and Thursdays, \$1.30 Fridays, Saturdays, Sundays. Closed other days). Ray Pearl band closes Aug. 12, to be followed by Eddy Howard, out Sept. 9.
TRIAXION (6201 S. Cottage Grove; admission same as for Aragon). Tex Cramer's ork through Labor Day.

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don, guitarist Arnis Erickson, and accordionist Ben Kay appeared in the Aug. 26, 1949 issue of the *Beat*, with a picture of the group.)

Give Him Time

Murphysboro, Ill.

To the Editors:

Did anyone catch that airshot (July 6) of Buddy DeFranco's band from Memphis? His singer, Ben Larry (?) singing *I Can't Get Started*—"I've flown around the plane in a world!"

Buddy was billed as "the new king of the clarinet." I don't think too much of the present day Goodman, but if this is a "new sound" I don't think I'm going to like it.

Frank Weber

Plan Unusual Service

Wadena, Minn.

To the Editors:

Here in central Minnesota we are trying to consolidate jazz by keeping the people informed as to where, to which different stations, they can tune for their music. On stations throughout the area they can find almost any type or phase of jazz.

Although the official starting day is still several weeks away, we're almost ready. Each man running his particular show will give a complete list of times and stations where his listeners can find more of this music they like. Of course, we won't interfere with each other's shows, but we do want to keep the jazz fans informed.

We've had a little trouble with some people who can't realize that by helping each other we not only further jazz but help build listening audiences.

My own show *The Nook* (station KWAD) is the leader, and our station manager, Carl Holt, who is a card holder in St. Paul, is the

main backer. We feel that if jazz, from Bunk Johnson to the Bird, is presented to the public in the right manner, not only will it help jazz and the musician today, but radio will benefit, too.

Jim Fisher

Lawrence Man Loud

Hickory, N. C.

To the Editors:

Friday, July 6, I heard the Elliot Lawrence band at the Steel Pier in Atlantic City. The members of the ork (God forgive their souls) blasted their way through every number they played. But the drummer, whoever he was, really shook the joint up. At one point during Roz Patton's vocal on *Too Young* he drowned out four full measures of it. I've heard about drummers playing what they call the new sound in modern music, but the H-Bomb is a thing of the future.

Jim Lackey

Smiles Greet Dix

Vineland, N. J.

To the Editors:

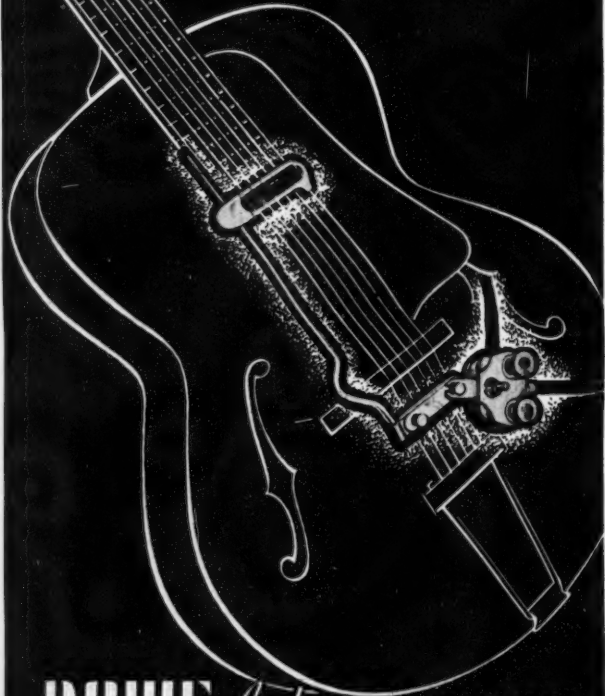
Having read innumerable paragraphs concerning affected mannerisms employed by the more progressive musicians—their blasé attitude toward the paying and bewildered customer, I was particularly impressed by the proceedings at the Martinique in Wildwood, near here.

A festival of Philadelphia vacationists absorbed the great Dizzy Gillespie with smiles dominating their faces. The reported "sharp chill" of indifference was absent. Bop was injected by degrees, and satisfaction grew in the lay mind. Dix is not only a master of musicians but conqueror of the omnipotent John Doe also.

Jay Snelling

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Tex Tootles With Tramists Three



New York—Tex Beneke sobs out a soulful solo, backed by the tremendous voices of the trombone trio in his band. Tramists are, left to right, Tommy Mitchell, Tak Takvorian, and George Monte. Man on the right, of course, is Tex. The Beneke band just finished a date at the Rustic Cabin in Englewood, N. J.

Dealers Preview JD Crew At Palladium Party



Hollywood—The Palladium, which hasn't staged a special preview concert-dance for a band since Frank DeVol's opening, tossed one for Jimmy Dorsey. Columbia recording company contributed part of the

tab. Seats were installed for the occasion, making the swank dancery look like a theater. Southern California retail record dealers comprised most of the audience.

Cab's Big Band Sounds Great In Canadian Date

Reviewed at Ideal Beach Pavilion, Montreal

Trumpets: Shad Collins, Paul Webster, Doc Cheatham, and Jonah Jones. Saxes: Ila Quebec, Eugene Mitchell, Hilton Jefferson, Sam Taylor, and Eddie Barefield. Trombones: Ed Burke and (?) Burfield. Rhythm—Dave Rivera, piano; Milt Hinton, bass; Panama Francis, drums, and Lorenzo Galan, bongos and conga. Cab Calloway—leader and vocals.

By HENRY F. WHISTON

Montreal—In what proved to be a highly successful evening from all angles, Cab Calloway brought his band into nearby Ideal Beach on a lovely July evening to play before more than 1,600 persons, a large crowd for the log-cabin-styled dance pavilion.

It is to be presumed that a good percentage of the crowd came to hear Cab sing *Minnie the Moocher*, *The Jumpin' Jive*, and more songs of that type, and they probably would have gone away quite happy having seen what they had wanted and that would have been that.

More

But that wasn't that. Not by a long shot. What came to pass would have thrilled any jazz fan, anyone interested in hearing good

arrangements, well-played, with sufficient space left to insert a healthy dose of tasty solos.

Cab's a business man; anyone who has been at it for as long as he has, has to develop a business sense or he's lost. But while he's a business man, he has enough entertainment sense to give people their money's worth when they come to hear a band in these high cost-of-living days.

Of course, Cab still includes the numbers with which he has been associated . . . and, of course, the crowd still revels in his antics through *Minnie the Moocher* . . . but there's something there that was missing for so long, the feeling required to play good big band jazz and, believe me, there's plenty of it emanating from the ranks of the Calloway band.

Men like Jonah Jones, Ike Quebec, Panama Francis; all are playing wonderfully, as are Eddie Barefield, Shad Collins, Hilton Jefferson, Milt Hinton, and Dave Rivera.

Same Lineup

With just about the same lineup that he brought on his South American tour, with the exception of Lorenzo Galan on bongos, Cab's perfectly at home in front of this band that sounds always exciting, always interesting.

Mr. Wright, the band manager, was particularly happy over such people as Sam Taylor, who seems destined to become another Illinois Jacquet when Illinois chooses to be sensible in his playing. Ed Burke, the tram man, is playing well, too, as is altoist Eugene Mitchell and trumpeter Doc Cheatham. Incidentally, the trumpet solos are wisely divided among the four men to make for more variety in solos.

Even Ray Jones, who I presume is Cab's handy man, was jubilant over the sound of the band these days. "Man," he said, "Cab's comin' back; he's going to be back at the top before not too long . . . mark my words!"

He may at that.

Nobody Wanted Bop, Asserts Russ Morgan

By DON FREEMAN

San Diego—Russ Morgan, chunky and square-jawed, sat confidently on the steps of the Mission Beach ballroom bandstand. He basked in the center of an admiring group composed surprisingly of jazz concert types—young men in sport jackets and crew cuts with eager-eyed, aware young women.

"More than 30 years I've been in this business," said Morgan. "Sixteen as a leader and this much I know. People don't change. They're never different. But they try to sell 'em different things through the years."

Always Return

"Like swing. Nobody wanted swing. But it was sold. Or be-bop. But people always come back to what they want—good, smooth dance music because they're really smarter than the so-called salesmen."

Morgan adjusted his bow tie with studied assurance.

"What counts is money. Guy Lombardo is the champ to me. He plays good music, makes \$10,000 a week, and rides to work in a yacht."

He looked at his watch and called out, "Come on, union."

Crowd Gathered

Nineteen musicians, including two women, assumed their places. The six violinists tuned their instruments. By now a crowd had gathered at the bandstand.

Morgan raised his trombone and the orchestra started the theme song. It was about somebody's heart beating for somebody else. Promptly the crowd applauded to prove it recognized the music and approved. Two thousand people were in the ballroom.

Morgan smiled earnestly as the theme ended and more applause followed. "Now we'd like to play a song we generally don't play unless it's requested. That's because I wrote it and I'm—well, a little modest about it."

Applause

Several girls by the bandstand started to applaud. Feigning annoyance, Morgan raised his hand

and shook his head. They stopped. "The song is *So Tired*."

Now the handclapping was permitted. As the orchestra played, those close in could hear Morgan good-naturedly whisper to the musicians. "Take it easy, fellows, it's only music."

Favorite Tune

As the set drew to a close, Morgan announced, "We're going to finish with my wife's favorite song and I hope you like it, too. It's called *How High the Moon*."

Russ sang the second chorus.

Bechet Ponders Trip To America

New York—Sidney Bechet, veteran soprano sax man who has become a national figure in France during the last two years, will return to the U. S. for two or three months, starting in mid-September, if present negotiations with the Shaw office are concluded.

Bechet's American bookings may include the Blue Note in Chicago as well as clubs in Boston and Philadelphia, but it is doubtful whether he will play New York.

DeFranco Records More MGM Sides

New York — Buddy DeFranco arrived back here for a two-week hiatus during which he cut four instrumental sides for MGM, rehearsed extensively with a slightly revised personnel, and lined up a new tour for the band. Sides cut included two *Show Boat* pops, a blues by Tiny Kahn, and *St. Louis Blues*.

Girl vocal situation is still unsettled, but tenor man Benny Lary is now doubling as vocalist.

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Mountain View, N. J.—The west coast band scene, decorated with Ina Ray Hutton, Ada Leonard, and Lorraine Cugat, has nothing on this resort area. At Donahue's, on Route 23, Pompton Turnpike, Alison Barton has led her eight-man combo for the last eight months. Alison sings, with the accent on rhythm tunes, and is doing so in the photo above.



WHAT'S ON WAX

JACK TRACY • PAT HARRIS • GEORGE HOFER

Dave Barbour

- 4 *LaBota*
5 *Castle Rock*

Jack: Horrible surface noise on the review copy prevented us from hearing too much of what goes on, but what is there ain't much. Someone blows a Brotherish tenor on *Castle*, the Al Sears tune just about everyone has recorded by now, and *LaBota* is just an ordinary mambo with words. (Capitol 1716.)

Art Barduhn Trio

- 5 *Crazy Rhythm*
4 *Kerry Dance*

Jack: From Seattle, this Adrian Rollini-like trio arranges everything neatly, leaving little room for improvisation, though there are a couple of fleet guitar passages on *Rhythm*. Vibist must have bought the clanking set Milt Jackson threw away. Quite typical cocktail unit stuff. (Linden 3, 1.)

Sharkey Bonano

- 5 *Hungry Woman*
6 *Banana Peel Rag*

Pat: Sharkey's Kings of Dixieland are a pretty rowdy little outfit, which is a good thing to be in Dixie circles. The only solo of note is Sharkey's own brief trumpet chorus on *Banana*, but the ensembles have a great deal of drive and life. Sharkey sings *Woman*, with "Yas, Yas" choruses from the band, and he can be heard faintly on the flip, cheering his men on. (Capitol 1735.)

Perry Como

- 6 *Cara Cara Bella*
6 *Surprising*

Jack: Perry takes both of these pops in his serenely relaxed style, gets his usual pleasing results. Very sympathetic backing from Mitch Ayres. (Victor 47-4023.)

Ray Ellington

- 5 *Bright Lights and Blonde Haired Women*
5 *Keep Off the Grass*

Pat: A pair of novelty songs by a top British quartet (piano, guitar, bass, drums) with vocals by leader Ellington, these are quite pleasant, though unrevealing as far as the unit's instrumental capabilities are concerned.

Grass is a patter song in the London music hall tradition, while *Lights* starts out that way, but has an odd recitativ verse smack in the middle. Hope it was meant to be satirical. Ellington's voice has about the range and quality of Joe Mooney's, but he hardly shows the latter's subtlety. (London 1047.)

Maynard Ferguson

- 3 *Hot Canary*
4 *What's New?*

Jack: *Canary* is a suitable vehicle for Maynard's lip-splitting tricks and screams, even though he works awfully hard to squeeze out some of the "Pleep-Pleep's."

He plays melody on *New* in three or four octaves for a chorus, then breaks into a flashy double-time routine played approximately a third above a dog's normal hearing range. It's a swell performance if you collect whistling records. (Capitol 1713.)

Georgia Gibbs

- 6 *Good Morning, Mister Echo*
5 *Be Doggone Sure You Call*

George: The top side takes advantage of the new recording techniques. By the use of an echo chamber and dubbing, an appropriate effect is gotten. Tune is of the simple and catchy novelty variety. Reverse number is also in the novelty category. Her Nibs grabs hold of this one in a combined Sophie Tucker-Beatrice Kay manner. Glen Osser's orchestra furnishes a good beat on both sides. (Mercury 5662.)

Every issue of *Down Beat* contains from 25 to 30 interesting departments, articles and features.

Rating System

Records are reviewed by Jack Tracy, George Hofer, and Pat Harris. Ratings from 1 to 10 are assigned, with 10 tops, but reserving that number for extraordinary performances only. Reviews are listed alphabetically by the artists for easy reference.

Ted Heath

- 6 *Take a Letter, Miss Smith*
4 *Saxophone Mambo*

Pat: *Letter* is perfectly done, by Lita Roza and Jack Parnell, though it is not exactly music, but rather a dialog with accompaniment. Composer credit on *Mambo* is given to *El Rey*, Prado himself. But it sure doesn't sound like either a mambo or a Prado effort. It's very slow, generally colorless, and has a long alto solo by Leslie Gilbert. Hard to tell whether the Brother tendencies shown in Gilbert's work are his own, or those of perhaps the same arranger who handled Heath's *London Fog*, reviewed several issues ago. (London 1014.)

Billie Holiday

- 3 *Rocky Mountain Blues*
3 *Blue Turning Gray Over You*

Pat: The second of Billie's Aladdin discs to reach us, this is not an auspicious one. *Blues* is a rigidly standard shoutin' blues, which hardly seems suited to Lady Day. Tiny Grimes, whose sextet backs Billie, twangs the universal blues chords on his guitar. The Fats Waller-Andy Razaf classic suffers from a lack of interest, or conviction, or both, by all concerned. It is depressingly lifeless. (Aladdin 3102.)

Betty Hutton

- 4 *Murder, He Says*
3 *It's Oh, So Quiet!*

Pat: Interesting thing about these is the identity of the man directing Betty's accompaniment—Pete Rugolo! Kenton-like scoring and riffs are audible between Betty's all-out vocals. As you probably know, she huffs, puffs, squeaks, squeals, and howls enough to give anyone sympathetic laryngitis. *Quiet* was contrived to alternate "shhh" sounds and "Wham! Bam!" (Victor 47-4179.)

Frankie Laine

- 4 *The Girl in the Wood*
6 *Wonderful, Wasn't It?*

Jack: The girl from the woods resembles closely the girl from the swamp that Frankie was singing about a few months ago. Next we get the girl from the plains, then the highlands, etc.

Wonderful is more-typical Laine, singing out well on a rhythm tune and backed by a crack Columbia house band. (Columbia 39489.)

Nellie Lutcher

- 4 *Humoresque*
5 *The Song Is Ended*

Pat: What can you say about Nellie? She has a distinctive style which by now has probably lost its novelty value, so her chief concern ought to be in her choice of tunes. Standards, such as these, throw emphasis in the wrong direction. If anything, we'd just as soon hear her piano and rhythm accompaniment alone on one side of her next record. (Capitol 1728.)

Gisele MacKenzie

- 5 *Fairyland*
6 *Jolie Jacqueline*

Pat: The Canadian "unknown"

Ike, Dinah Cut



San Diego—Ike Carpenter, a transplanted southern gentleman (see the story on page 2), here pauses while studying an arrangement with singer Dinah Washington, and both Ike and Dinah bare big smiles for the photographer. Ike's coast band provided backing for Dinah on Mercury's *I'm a Fool to Want You*, now spinning wildly on the disc shows.

tapped last spring for the *Club 15* show hits a couple of notes at the beginning of *Fairyland* that sound a shade too high for her comfort, but all goes smoothly after that. The tune's not much, but Gisele gives it a nice flavor with her soft, warm handling. *Jacqueline* is a bright up-tempo ditty, and Gisele sings half of it in French. Billy May leads the orchestra on both numbers. (Capitol 1722.)

Marian McPartland Quintet

- 7 *It's De-Lovely*
6 *Flamingo*
6 *Four Brothers*
7 *Liebestraum*

Jack: *De-Lovely* swings neatly and melodically, with Marian supplying an abundance of pretty changes. Though somewhat Shearingesque, she shows more inventiveness.

Waterfalls tumble all over *Flamingo*, and Marian's coloring is as effective as that worn by that long-legged bird. *Brothers* is phrased a bit too precisely, gets a metronomic four-four beat that's a little stiff for comfort.

Beautiful support comes from harp, cello, bassist Bob Carter, and Don Lamond.

Highly encouraging is Mrs. McP.'s progress from one listening to another. (Federal 12029, 12034.)

Ralph Marterie

- 4 *A Trumpeteer's Lullaby*
3 *Beautiful Ohio*

Pat: *Lullaby*, an off-to-the-races sort of affair, belies its name with a choir of triple-tonguing trumpets, some Kenton riffs, and miscellaneous clichés from various other sources. Marterie's legit trumpet is almost a relief after such hectic goings-on. The reverse is done straight. (Mercury 5679.)

Joseph (Wooden Joe) Nicholas

- 4 *A Nite at Artesian Hall with Wooden Joe*

Album Rating: 7
George: Another half-hour of authentic New Orleans jazz as played by pioneer musicians who have been playing the music for 50 years. This was again recorded with a portable machine on the spot at Artesian hall, a small, low-ceilinged, resounding, old-fashioned meeting hall. The "A" side features *Shake It and Break It*, *Careless Love*, *Lead Me On*, and *Eh, La-bas*.

Wooden Joe, reputed to play the

most powerful cornet since King Bolden, restrains himself on these sides to keep from blasting, but the implied power is evident, as is also his mastery of the mute, especially on *Careless*. Albert Burbank plays creditable clarinet in middle and low register, and takes the Creole vocal on *Eh, La-bas*. Jim Robinson plays trombone with the group and rest of the band includes Lawrence Marrero, banjo; Austin Young, bass, and Josiah Frazier, drums.

The "B" side opens with *I Ain't Got Nobody* on which Robinson plays some mighty appealing easy going trombone. *Up Jumped the Devil* follows with a sprightly tempo sparked by Frazier's drumming on the rim. The closing track is the *Blues*, on which Burbank plays the first clarinet chorus and on the second Wooden Joe switches to clarinet and plays the final chorus (AM LP 640.)

Patti Page

- 7 *Detour*
5 *Who's Gonna Shoe My Pretty Little Feet?*

Pat: The only way to fight this sort of thing is by setting up a counter-barrage, so we advise Les Paul and Mary Ford to cut their *Blood and Whiskey* on the *Highway* immediately. No relation to *Detour Ahead*, this tune does suggest the hillbilly standard, an uproarious piece. Patti is her own sweet multiple self on this, and is aided by a steel guitar, among other instruments. *Shoe* she does practically unaccompanied, except by her alter ego, and is a folksong of too fey a nature for our taste. (Mercury 5682.)

Perez Prado

- 3 *Syncopated Clock Mambo*
3 *Broadway Mambo*

Pat: Don't know whether these were recorded in New York, or in Mexico with Prado's own band, but would wager they're the former. For one thing, the recording doesn't sound as well done as on the discs Prado cut in Mexico. The listener is conscious of mike-spotting—the sound of the various sections just doesn't blend. And instead of the coolly precise control which we expected, this has the turmoil of a hot day in a boiler factory. That constant clonk clonk meant to be clock sounds is no

help, either.

Broadway is a slow mambo which shows the same general faults as *Clock*. Prado sings vowel sounds on this one. (Victor 47-4196-B.)

Andre Previn

- Spring Will Be a Little Late This Year*

- I've Got My Eye on You*
You Took Advantage of Me

Skylark

Dearly Beloved

- Love Is Just Around the Corner*

Album Rating: 5

Jack: Another slickly-done Previn album from Victor, but this one just a little too much so. The tone, talent, and technique are there, but it's like being in toon-land a house. One's afraid to sit down and relax.

Half the sides have just rhythm accompaniment, the others use strings, too.

Nice to hear Cole Porter's little-done *Eye on You*. (Victor WP 314.)

Art Tatum

- Sweet Lorraine*
Time on My Hands

- Someone to Watch Over Me*
Don't Blame Me

- My Heart Stood Still*
Somebody Loves Me

Album Rating: 6

Jack: Tatum's glossy brightness is somewhat dulled here, as he does each tune distinctively and with technical ease, but doesn't add that little extra sparkle we've come to expect from him.

For a fast confirmation, check his 1940 Decca *Sweet Lorraine* against the one here. They're worlds apart artistically. (Capitol CCN 269.)

Mel Torme

- 6 *The One for Me*
5 *Love Is Such a Cheat*

Jack: Mel sings out like Laine on *Cheat*, a *Tzena-Tzena*-type number that might go somewhere. He's more like the Velvet Fog of yore on the somewhat soulful reverse. (Capitol 1712.)

Mary Lou Williams

- 6 *Walking*
8 *The Shiek of Araby*

George: This is a weirdly interesting record. Not only is it a pleasant surprise to find the Blesh-



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Janis Circle enterprise releasing modern jazz, but the sides themselves are a curious and interesting hodgepodge. *Walking* features the Dave Lambert singers singing comparatively straight for them, yet effectively. Instrumentation is unusual, with Mary's piano accompanied by Al Walker's drums, Billy Taylor's bass, and Skippy Williams playing a bass clarinet. Tune is a simple melodic type thing written by Mary Lou. The *Shiek* is by far the best side with plenty of Mary Lou's piano in a modern vein. Walker and Taylor are present again, but instead of the bass clarinet you'll hear some fine bongos by Sabu (Luis Martinez). (Circle 3008.)

Kai Winding

6 *I'm Shooting High*
5 *Deep Purple*

Jack: Two tightly-arranged sides that fail to leave much of an impression. Pianist Billy Taylor and Warne Marsh solo fairly well, but in a constrained manner.

Ex-Dizzy vocalist Melvin Moore chants on *Purple*, and though his voice pleases, the phrasing and delivery are quite ancient and unimaginative.

Disappointing, considering the caliber of musicians on the date. (Cosmopolitan 300.)

REISSUES

JELLY ROLL MORTON—SAGA OF MR. JELLY LORD

Vol. VIII *Jelly and the Blues*
Vol. IX *Alabama Bound*

George: The first volume above gives us a session with Morton on the subject of the blues. He plays and sings through a blues concert including *Wolverine Blues*, *Low Down Blues*, *Michigan Water Blues*, *The Murder Ballad*, and *Winin' Boy*. All familiar Morton numbers with the exception of the *Murder Ballad*, which, according to the notes on the back of the dust cover, is only a small portion of a very long composition as recorded for the library of congress.

The whole is such a brutally frank story of prison life that Circle did not feel it to be to the best interests to release it in full at this time. Jelly, accompanied by the metronome, projects a tremendous blues atmosphere on the sides culminating in a *Winin' Boy* expressing the seeking and yearning inherent in our great jazz artists. Bix expressed the same feeling many times in his playing.

Alabama Bound includes three parts of *Jack the Bear*, *Salty Dog*, *St. Louis*, *The Miserere*, and two parts of *Alabama Bound*. In this volume Jelly describes his early

Royal Garden Seven From Garden Party Towns



(Photo by Merritt Jacobson)

Chicago—Only similarity between this group of young men and that in the Lighthouse session (see photo on page 3) is the singularly animated bass player conspicuous in an otherwise somber group. The differences include one of about 25 years in their style of jazz. Shown above are The Royal

Garden seven, of Chicago's swank north shore suburbs. From left to right: Ted Weymouth, piano; John Welch, trombone; Jim Cunningham, trumpet; Jack Norman, guitar; Jim Gordon, bass; Bruce MacDonald, clarinet, and Eddie Ravenscroft, drums. See George Hoefer's *Hot Box* for their history.

Lindy Doherty Is Newest Of Capitol's Discoveries

Portland, Ore.—Lindy Doherty is a he. With a Capitol "H." Blond, blue-eyed Lindy is said label's newest vocal discovery. He looks like a taller, thinner Torme and sings like a younger Sinatra. When he stops sounding like the latter he'll be great. If he can stop

sounding like Frankie.

We caught Doherty during his two weeks at the Castle club in nearby Vancouver. His stage presence and demeanor while warbling are those of an experienced hand. His aim is to become "a male Judy Garland" (he insists she's the best singer around and the only one, male or female, who's influenced his career).

Dancer at 6

Lindy is worldly-wise, sharp as a blade, and single. He began dancing at 6 in Revere, Mass., near Boston, his home town, doing the clog in barrooms and singing things like the *Beer Barrel Polka*. To him that was a long time ago. He is now 25.

After a successful season in the taverns, sorting nickels out of sawdust, Lindy graduated to the choir at St. Theresa's church, a boy soprano. He still sings there when visiting his parents. His father is a mechanic, his mother a housewife. He has had no vocal training, wants to study dancing.

Came an amateur contest, as it does to all. This one was sponsored by Boston's RKO theater to find—you guessed it—a junior Sinatra. Out of 1,200 contestants, Doherty walked off with the cup, and a one-week contract with Ina Ray Hutton's band. "They didn't like me," he admits. "I was bad."

In Army

From 1943-1946 Lindy was an

army engineer, fought in the Bulge, on the Rhine, did some legit camp shows like *On the Town* and *George Washington Slept Here*. After the war it was small clubs in the east until he got enough money to join AGVA.

At the Mayfair, in Boston, op Rocco Palladino decided to throw his lot behind Doherty, sent Lindy to L.A. for an audition at the Mocambo, which ended up with Lindy at Herman Hovser's Ciro's.

During that date Capitol's Jim Gillette, Margaret Whiting, and Lou Busch heard the young Irishman and were sold. So was Bullets Durgom, who signed as Doherty's p.m. for three years (splitting the lad's wages with Rocco and MCA—Doherty says "What's money? I don't get any").

Now he's underway, with 10 sides out for Cap and two more on the way. His goal: to break into musical comedy. "Not the things Gordon MacRae does, but stuff like *Guys and Dolls*." With his winning way and winsome smile we believe he'll make it.

—Ted Hallock

Chicago—It won't be all night clubs and theater dates for the Louis Armstrong All-Stars this fall. Prior to Louis' four weeks at the Blue Note here, which starts on Dec. 14, he will play three weeks of one-niters in the mid-west. Paul Bannister of Associated Booking Corp. is lining up the single dates.

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Frank Sinatra It Never Entered My Mind Try a Little Tenderness

Jack: Two perfectly tremendous sides, some of the best he's ever done, from Frank. Reissues, they're out to catch some of the sales on the revived *Never Entered*. If you don't own them already, by no means should you miss these. (Columbia 39498.)

Crazy!

New York—Gene Williams, the orchestra leader, reports that he heard the following conversation on a television show when Steve Allen was interviewing a small girl:

Steve: "What do you do for fun?"

Girl: "I play."

Steve: "Where do you play?"

Girl: "Outside."

Steve: "Where outside?"

Girl: "In my back yard."

Steve: "What do you do in your back yard?"

Girl: "I dig."

Steve: "I'm hip."

Les And Lucy Ann Cut Cool One



New York—Following the Les Brown band's three-week stay at the Capitol theater, which in turn followed the unit's European tour, the Brown bandmen spent a day at the Coral recording studios before taking off again on a cross-country junket. Lucy Ann Polk, shown with Brown above, sang on both sides the band cut. Tunes were *In the Cool, Cool, Cool of the Evening* and *If You Turn Me Down*.

Is Slicked-Up Les Paul Still Just Rhubarb Red, Chicago Country Boy?



Chicago—A couple of years ago, when Les Paul was known primarily as a jazz guitarist, only the people up at the Prairie Farmer station, WLS, and their far-flung listeners remembered Rhubarb Red. That's the young fellow at the left, above, with straw hat, overalls, and blue chambray shirt. Paul never lost the prairie touch, and recently,

in such records as his popular *Mockin' Bird Hill*, the old barn dance folksiness is revived. In a recent *Down Beat* story (June 15) Les reviewed his life since the Rhubarb days. The present-day Paul, center photo, fiddles around in his improvised recording workroom. Les, whose Capitol records are top sellers, doesn't even use the Capitol

studios for recording. He prefers his own studio, crammed into part of the garage behind his Hollywood home. In the third picture, Les, Mary Ford, and bassist Wally Kamin as they can be seen on their current personal appearance tour. Mary's hairbow is reminiscent of the days when she, too, was a hillbilly guitarist and singer.

SWINGIN' THE GOLDEN GATE

New Ray Noble Singer Is Pretty Well Out In Front

By RALPH J. GLEASON

San Francisco—Eve Marlee, a luscious brunette vocalist with Ray Noble's band, has the kind of, er, personality that causes strong men to faint when she takes a deep breath. Some girls have founded whole careers on talent such as this, but Eve is disturbed. "I want people to like my voice," she says. "That's what I'm knocking myself out for. But let's face it, I could wear a mother Hubbard."

However, Eve says, she'll put up with the comments about her dresses and her, er, personality as long as she thinks she's getting somewhere with her voice.

First Job

Eve, who used to sing occasionally around L.A. under her real name of Pat Lee, has been working what amounts to her first professional singing job with the Noble band. She did a short stint with a small combo in Eagle Rock but doesn't count that.

At the Mark with Noble she caused as much comment as the band, and after the *Call-Bulletin* ran a picture of her—the one at right—avid mice beat a path to the Mark's Peacock Court to take a gander at her.

Eve's being with the Noble band was something of an accident. She was singing at a party and met Bill Harty, Noble's playing manager, who told her Ray needed a girl singer. She auditioned and got the job.

"It was a terrific break. Ray gave me my big chance and I'm working real hard to be a good singer—I want to be the best night club singer in the world. Show business was a must for me, my mother was a Ziegfeld girl and my father, Sam Lee, did the choreography for a number of the early Ziegfeld shows."

Reared in Convent

Eve was brought up in a convent, which may surprise some of the people who, seeing her with the band, think of her as a Dagmar of music. Her ambition is to be a night club singer, she has no eyes for TV, thinks it can make you look terrible.

She loves singing, likes Tony Martin, Bobby Short ("he can sing anything and make me listen") thinks girls don't really sing anymore but resort to too many tricks. She digs through piles of music in stores looking for material, spends all day worrying over what she'll do on the stand that night, wouldn't sing songs like *On Top of Old Smokey* but has added *Come On-A My House* to her act.

She has no eyes for an ordinary band job ("I wouldn't want to sit on a stand all night and just get

up and sing *Somebody Loves Me* and then sit down. Rather stop singing than that.") With the Noblemen she comes out for a show, as part of the production. She would rather hear "guttiness" than prettiness in a singer, could listen to Billie Holiday all night, and is obviously going to be a big success.

Plans Indefinite

At this point her future plans are indefinite. Bill Harty is functioning as her personal manager but there is little likelihood she'll be with Noble when the band goes back on the Bergen show.

Can she sing? I dunno. I never noticed.

BAY AREA FOG: Patti Page, inked for an August appearance at the Paramount, had to postpone it on doctor's orders, but is expected to honor the contract later this year. Sharkey Bonano followed Red Allen into the Hangover, with Marty Marsala, now hale and hearty again, slated by Doc Dougherty to take over after Sharkey's three weeks. Cecil Young in town from Seattle sounding in the town for the possibility of a date here, then off to L.A. to discuss his King record contract and a possible booking deal with ABC.

Lionel Hampton into the T&D

About Another Eve, But Not All



San Francisco—Singer Eve Marlee, introduced in the accompanying column, is being zipped up by her grandmother, Kathryn Murray of Los Angeles, who visited Eve here. Daughter of a Follies girl and Ziegfeld dance director Sam Lee, Eve's only previous professional experience has been with a small combo and in a couple of television shorts. Now in her first band job, she wishes people would like her for her work—not for nature's.

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(Reg. U.S. Pat. Off.)

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in Oakland for a week at the end of July. . . . Wingy Manone did a short stint at the Clayton club in Sacramento. Wingston took Bob Mielke from Frisco as trombone. Others in the group were Bob Woods, clarinet; Charley Lodice, drums; Wild Bill Early, piano and Ralph (Zulu) Ball, bass. . . . Jack Sheedy with a new band playing weekends at Ciro's; Jackson has Bill Napier, clarinet; Joe Dodge, drums, Devon Harkiss, piano, and Bill Swinney, bass. Dick Saltman's group works during the week at the spot. Ciro's is now operating on a no cover, no minimum, no name policy.

In Air Corps

Norman Bates, ex-Sheedy bassist and pianist, now in the air corps. . . . Norman Graniz in town in mid-July tying up loose ends for the Billy Eckstine-George Shearing tour and JATP. Graniz brings in B. and George on Sunday Oct. 14 to the Oakland auditorium and the following night, Oct. 15, to the San Francisco Civic auditorium. JATP plays Sacramento Nov. 16, Oakland Nov. 17, and San Francisco Nov. 18—all the Civic auditoriums. . . . Eckstine will probably play a few one-nighters at Vallejo, Stockton, and San Jose while the tour is up this way, but without Shearing and using a local band.

Jimmy Rowles showed up in August as accompanist to Evelyn Knight at the Fairmont's Venetian room. Jimmy has taken over

that chore since Ray Sinatra's accident made it impossible for him to continue with the Knight tour. . . . Ernie Andrews doing so well at the Black Hawk that after his contract is up there he might stay around the town. Other spots are interested in him. . . . Harry the Hipster and the four Bits of Rhythm plus Leonine Gray look like fixtures at the Say When.

Josephine Baker insists on mixed bands to accompany her where ever possible, and this resulted in the first such deal locally here. Allen Smith, Pat Pattison, and a tenor named Stallings whose first name I missed, joined the Jim Moore house band for the gig. Hats off to Miss Baker for this. It could just as easily happen with other colored name attractions if they wanted to make it stick like she does. And, while we're on it, it wouldn't hurt for the radio studios to break down and hire someone from Local 669 occasionally. Harry Edison is featured in the Baker show, by the way, along with two terrific drummers. Show did capacity business at the Golden Gate.

Miranda Follows Ray

Carmen Miranda followed Ray Noble at the Mark. . . . Leighton Noble at the Claremont. . . . Tom Spinoza has a fine tune in *Give Your Heart Another Chance* and a good disc of it with a vocal by John Laurenz. . . . Armando dealing out Afro-Cuban riffs at the Cable Car Village.

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8-24-51

Disc Jockey Joe Adams Rides It Live On Video



Hollywood—Joe Adams, who has his say daily on coast radio as a top disc jockey, comments in this issue's *Chords and Discords* column on the review of his KTTV video debut (*Down Beat*, July 27). Adams, who acts as bandleader, singer, emcee, and producer on the television stanza, is shown with his band in the top photo. Sidemen are Eddie Beal, piano; Red Callender, bass; Al Barzee (since replaced by Oscar Bradley), drums; saxes—Eddie Davis, Frank Morgan, Buddy Collette, Vernon Slater,

and Maurice Simon; trombones—John Ewing, Jim Cheatham, and James Robinson; trumpets—Red Kelly, Art Farmer, Holder Jones, and Ken Medlock. In the lower left is Joe's featured singer, Mauri Lynn, known previously as Marilyn Kilroy, who drew critics' praise for her part in the show. Mauri and Adams are in the photo at the right. After Joe's TV debut, station KOWI, which carries his platter show, ran large newspaper ads reassuring his radio audience that he was not deserting them for video.

Things To Come

These are recently-cut records and their personells. Though not all jazz sides, many may be of interest to *Down Beat* readers because of some of the sidemen in the groups. Do not ask your dealer for them until you see by the *Beat* record review section that they are available.

GEORGE SHEARING'S QUINTET (MGM, 5/15/51, in Los Angeles). George Shearing, piano; Don Elliott, vibraphone; Chuck Wayne, guitar; Al McKibbon, bass, and Donnell Best, drums. *Brainstorm; Midnight Mood; Don't Blame Me, and Simplicity.*

JAMMING AT RUDI'S (Circle, 1/23/51). Dick Smith, trumpet; Conrad Janis, trombone; Tom Sharpton, clarinet; Eubie Blake, piano; and Freddie Moore, drums and vocals. Soloists: John Jeffrey, piano; Papa Foster, bass, and Bob Wilber, soprano sax. *When the Saints Go Marching In; See See Rider; High Society; Maple Leaf Rag, and That's a Plenty.*

JAMMING AT RUDI'S NO. 2 (Circle, 2/10/51). Hot Lips Page, trumpet; Tyree Glenn, trombone; Bernie Peacock, alto and clarinet; Paul Quinichette, tenor; Ken Kersey, piano; Walter Page, bass; Danny Barker, guitar, and Sonny Greer, drums. Don Burley, piano solo. *Sunny Jangle; Dr. Rhapsody; Main Street; Skiffle Jam; Moanin' Dan, and Sweet Sue.*

CONRAD JANIS' TAILGATE JAZZ BAND (Circle, 6/7/51). Dick Smith, trumpet; Conrad Janis, trombone; Tom Sharpton, clarinet; Danny Barker, guitar; Elmer Schoebel, piano, and Freddie Moore, drums and vocals. *Willie the Weeper; Eg Lo-Bas; When You and I Were Young; Maggie, and Down by the Riverside.*

ART LUND with LEROY HOLMES' ORCHESTRA (MGM, 6/25/51). Trumpet—Chris Griffin, Yank Lawson, and Des Seven; trombones—Cubby Catshall and Lou McGarity; reeds—Hymie Scheritzer, Milt Yamer, Al Klink, and Art Simon; rhythm—Stan Freeman, piano; Benny Heller, guitar; Ed Sufanski, bass, and Don Lamond, drums. *In the Cool of Evening; I With I Want Three on a Match, and In a Persian Market (instrumental).*

LES BROWN'S ORCHESTRA (Coral, 6/25/51). Trumpets—Don Paladino, Bob Fowler, Bob Higgins, and Wes Hensel; trombones—Dick Noel, Ray Sims, and Stumpy Brown; reeds—Sal Libero, Abe Aaron, Dave Fell, Butch Stone, and Marty Berman; rhythm—Geoff Clarkson, piano; Tony Rial, guitar; Bob Leininger, bass, and Jack Sperling, drums. *The Ames Brothers and*

Larry Ann Polk, vocals. *Sentimental Journey; Undecided, and Love Letters in the Sand.*

PERRY COMO with MITCHELL AYRES' ORCHESTRA (Victor, 6/26/51). Reeds—Harry Terrill, Bernie Kaufman, Stan Webb, and Phil Zeikind; a string section; rhythm—Billy Rowland, piano; Danny Perri, guitar; Bob Haggart, bass, and Terry Snyder, drums. *Surprising and Cara Cara Bella Bella.*

ELLA FITZGERALD with SY OLIVER'S BAND (Decca, 6/26/51). Hank Jones, piano; Everett Barkdale, guitar; Arnold Fikkin, bass; Johnny Blowers, drums, and Bill Doggett, organ. *The Ray Charles Singers, vocal background. Mixed Emotions; Come On-A My House, and Smooth Sailing.*

EDNA MCGRIF with BENNY GREEN'S BAND (Jubilee, 6/27/51). Taft Jordan, trumpet; Benny Green, trombone; Budd Johnson, and Mervyn Ellington, drums. *Blue; Come Back, and To Whom It May Concern. Same date Benny Green, Budd Johnson, and same rhythm section. Groovin' at Birdland.*

GENE AMMONS' BAND (Prestige, 6/29/51). Bill Massey, trumpet; Eli Dabney, trombone; Gene Ammons, tenor; Rudy Williams, bass sax; Clarence Anderson, piano; Earl May, bass, and Teddy Stewart, drums. *Ammons Boogie; Echo Chamber Blues; Sirocco, and Fine and Foxy.*

THE CABINERS with MERCER ELLINGTON'S COMBO (Prestige, 7/2/51). Billy Taylor, piano; Sal Salvatore, guitar; Sam Bell, bass, and Mervyn Ellington, drums. *Back Time; My, Mr. My; Lost, and Baby, Where'd You Go To.*

MARIAN McPARTLAND'S TRIO (Motif, 7/2/51). Marian McPartland, piano; Ed Sufanski, bass, and Don Lamond, drums. *Love for Sale; Moonlight in Vermont; Yesterday, and All the Things You Are.*

ART MOONEY'S ORCHESTRA (MGM 7/12/51). Trumpets—Jimmy Giofio, Marty Olsen, and Bernie Glover; trombones—Mervyn Gold, Al Esposito, and Mario Daone; reeds—Jerry Sankino, Ed Seals, Pret Hudson, Russ Brauner, and Kerwin Summer; violin—Max Cepponi; rhythm—Harry Reever, banjo; Harold Wax, accordion; Rocky Calucci, piano; Tubby Phillips,

bass; Johnny Romano, guitar, and Buddy Lowell, drums. *Stay Awhile and a Waltz.*

TOMMY DORSEY'S ORCHESTRA (Decca, 6/29/51, in Los Angeles). Trumpets—Ray Wetzel, Bobby Nichols, George Cherb, and Charlie Shavers; trombones—Nick DiMaio, Sam Hyster, Tommy Pederson, and Tommy Dorsey; reeds—Hugo Loewenstein, Billy Alcinorth, Babe Frenk, Paul Mason, and Bob Lawson; rhythm—Fred DeLand, piano; Norm Seelig, bass; Bob Bain, guitar, and Tommy Guin, drums. *Down Decca Down Down (vocal by Ray Wetzel); I Fall in Love Every Day; Brown Eyed Baby; Everything I Have Is Yours; Hula Boogie, and My Magic Heart. Same personnel, 7/5/51. You Blow Out the Flame in My Heart; Oh, Look at Me Now; Black Strap Molasses, and Show Me You Love Me.*

GEORGE SIRAVAL'S ORCHESTRA (Mercury, 7/12/51). Trumpets—Chris Griffin, Billy Butterfield, and Tony Faso; trombones—Buddy Morrow and Lou McGarity; saxes—Hymie Scheritzer, Milt Yamer, Al Klink, and Abe Dorsey; rhythm—Bernie Leighton, piano; Mundell Lowe, guitar; Ed Sufanski, bass, and Don Lamond, drums. *Forewell, Farewell to Love (vocal by Sue Bennett); I've Got You Under My Skin, and At the Track.*

SY OLIVER'S ORCHESTRA (Decca, 7/13/51). Trumpets—Taft Jordan, Bernie Privin, and Carlo Poole; trombones—Frankie Saracco, Henderson Chambers, and Henry Singer; saxes—George Dorsey, Artie Baker, Dan Burrows, Fred Williams, and Milt Yamer; rhythm—Billy Taylor, piano; Everett Barkdale, guitar; Sandy Block, bass, and Johnny Blowers, drums. *Vocal by Sy Oliver and the Ray Charles Singers. Sentimental Train and Castle Rock.*

PATTI ANDREWS with TOMMY DORSEY and VICTOR YOUNG'S ORCHESTRA (Decca, 7/13/51, in Los Angeles). Tommy Dorsey, trombone; a string section; rhythm—Barbara Shik, harp; Nate Kosloff, bass; Perry Botkin, guitar, and Nick Fatool, drums. *My Love; How Many Times; Flower of Dawn, and Easy.*

JESS STACY ALL-STARS (Omega, 7/5/51, in Hollywood). Jess Stacy, piano; Charlie Teagarden, trumpet; Ted Vesely, trombone; Eddie Miller, tenor; Nick Fatool, drums; Mory Corb, bass; Mitty Mellock, clarinet, and George Van Eps, guitar. *You Do Have Money, Don't You? and You Wonderful Gal, with vocals by Toni Roberts; Why Not Admit It and Try to Forget, with vocals by Bob Albert.*

LUCKY MILLINDER'S ORCHESTRA (King, 6/29/51). Trumpets—Leon Marian, Abdul Salaam, Lamar Wright Sr., and Frank Galbreath; trombones—Henderson Chambers, Tyree Glenn, and Alfred Cobbs; saxes—Bob Smith, Bernie Peacock, Hot Lips Johnson, Skippy Williams, and Picky Williams; rhythm—Sonny Thompson, piano; Clifton

Where Bands Are Playing

(Jumped from Page 17)

Rev. Alvino (Army Bases) San Antonio, 8/10-16; (Air Bases) Wichita Falls, Tex., 8/20-26; (Greater Dallas) Dallas, 8/29-9/4, ne; (Pappy's Showland) Dallas, 9/7-9, ne
Richie Bros. & Lucille (Larry Potter's) Hwd., Out 9/13, h
Rinn's Blonde Tones, Gene (Colonial) Pekin, Ill., Out 8/12, ne
Ronalds Brothers Trio (Ciro's) Philadelphia, ne
Roslyn Trio, Duke (Shore) Seaside, Ore., Out 9/15, h
Rotgers, Ralph (Ambassador) Chicago, h
Roth Trio, Don (President) Kansas City, Out 8/18, h
Rumsey, Howard (Lighthouse) Hermosa Beach, Calif., ne
Saltzman, Dick (Ciro's) San Francisco, ne
Sandler, Harold (Saranac Inn) Saranac, N.Y., Out 9/28, h
Sario, Dick (Normandy) Chicago, r
Saunders, Milt (Tavern-on-the-Green) NYC, r; (Warwick) Philadelphia, 9/10-13, h
Schenk, Frankie (Paramount) Albany, Ga., ne
Scott, Stewart (Statler) Buffalo, Out 9/2, h
Sepia Sonics (Blue Bennett) Wichita, Kans., ne
Shard Trio, Jerry (Piccadilly) NYC, h
Shearing, George (Beachcomber) Wildwood, N.J., 8/14-19, ne; (Birdland) NYC, 8/23-10/5, ne
Sheedy, Jack (Ciro's) San Francisco, ne
Shevak, Izzy & Ross, Arnold (Sunny's Rancho) Hwd., ne
Smith Quartet, Bud (Sarnes) L.A., ne
Spanier, Muggsy (Blue Note) Chicago, 8/10-23, ne; (Colonial) Toronto, 8/27-9/9, ne
Stanton, Bill (Brass Rail) Great Falls, Mont., ne
Strider Quartet (Hi-Note) Chicago, Out 8/12, ne
Stylists (Eddie's) San Diego, Calif., ne
Tatum, Art (Band Box) Chicago, ne
Taylor, Johnny (Borsellino's) Cleveland, ne
Teter Trio, Jack (White Pub) Milwaukee, ne
Thompson, Sonny (Harlem) Philadelphia, Out 8/12, ne
Three Sharps (Marando's) Milan, Ill., ne
Three Sweeties (Grange) Hamilton, Ont., ne
Touzet, Rene (Riviera) Ft. Lee, N.J., Out 8/23, ne
Troup Trio, Bobby (Saddle & Siroin) Bakersfield, Calif., ne
Tucker, Jimmy (Broadmor) Colorado Springs, h
Tunemixers (Buddy Baer's) Sacramento, Calif., 8/28-10/8, ne; (Theater) Oakland, Calif., 8/12-18/51, ne
Tun-Toppers (Seven Seas) Anchorage, Alaska, ne
Turner, Danny (Web) Philadelphia, ne

Skeeter Best, guitar; Aaron Bell, bass, and Kelly Arlin, drums.
No One Else Will Do; The Grape Vine Rag; The Right Kind of Love and It's Been a Long, Long Time.
PEGGY WEST with MEL TORME and ORK (Capitol, 7/10/51). Trumpets—Chuck Clayton and Bernie Privin; trombones—Buddy Morrow, Lou McGarity, and Warren Covington; rhythm—John Lewis, piano; Barry Galbraith, guitar; Joe Shulman, bass, and Billy Eckstine, drums. *Don't Fan the Flame and Telling Me Yes and Telling Me No.*

ELLA FITZGERALD with SY OLIVER'S ORCHESTRA (Decca, 7/10/51). Trumpets—Carl Poole, Bernie Privin, and Taft Jordan; trombones—Frank Saracco and Henderson Chambers; saxes—Hymie Scheritzer, Milt Yamer, Al Klink, Stewie Blake, and Fred Williams; rhythm—Hank Jones, piano; Everett Barkdale, guitar; Sandy Block, bass, and Johnny Blowers, drums. *I Don't Want to Take a Chance; There Never Was a Baby Like My Baby; Fix Me a Sandwich, and Give a Little, Get a Little.*

RAY BARBER with RUSS CASE'S ORCHESTRA (Mercury, 7/19/51). Hymie Scheritzer and Al Klink, reeds; Ronnie Selby, piano; Barry Galbraith, guitar; Ed Sufanski, bass, and Don Lamond, drums. *Ray Barber and the Ray Charles Singers, vocals. Merry Blues; Never; When I Saw You, and It's Over.*

SIDNEY DEPARIS' BLUE NOTE STOMPERS (Blue Note, 6/15/51). Sidney de Paris, trumpet; Jimmy Archey, trombone; Omar Simon, clarinet; Bob Green, piano; Pop Foster, bass, and Joseph Smith, drums. *Wary Blues; Moose March; When You Were a Tulip; A Good Man Is Hard to Find, and Please Don't Talk About Me When I'm Gone.*

GLADYS BRUCE with JIMMY MUNDY'S BAND (Coral, 7/20/51). Leon Marian, trumpet; Kai Winding, trombone; Bernie Peacock, Budd Johnson, and Danny Bank, reeds; Billy Taylor, piano; Skeets Best, guitar; Oscar Pettiford, bass, and Art Blakey, drums. *Blues for Baby; The Right Kind of Feeling; If You Were Mine, and Trinidad Baby.*

LEONARD FEATHER'S SWINGING SWEDS (Stockholm, 6/28 and 7/4/51). Rolf Ericson, trumpet; Ake Persson, trombone; Arne Donnerus, alto; Lars Gullin, baritone; Reinhold Svensson, piano; Simon Brehm, bass, and Jack Noren, drums. *A Handful of Stars and Flying Trapes. Putte Wickman, clarinet; Rolf Berg, guitar, and above rhythm section. Moonlight Saving Time and Rain on the Roof.*

Bengt Hallberg, piano, with Ericson, Persson, Donnerus, Gullin, Brehm, and Noren.
September Serenade. Carl-Henrik Norin, tenor, replaces Persson. Swedish Butterfly. Norin, Persson, and rhythm section. Swedish Music This Side of Heaven. Thorpe Joderby replaces Brehm; Toots Thielmann, harmonica, added; Ericson, Donnerus, Hallberg, and Noren. Honeyuckle Rosenberg. Svensson Ammonsen, violin, with Hallberg, Brehm, and Noren. A Pretty Girl Is Like a Melody.

Turay Trio, Jane (Moe's Main St.) Cleveland, Out 8/19, ne
Two Benux & a Peep (Cintus) Mankato, Minn., Out 8/12, ne; (Ritz) Clear Lake, Ia., 8/14-8/10, ne
Tyrrell, Alice & Winslow, Dick (Biltmore) L.A., h

Velvetones Trio (Chicagoan) Chicago, h
Venuti, Joe (Mike Lyman's) Hwd., ne
Ventura, Charlie (Silhouette) Chicago, In 8/10, ne
Vesely, Ted (Red Feather) L.A., ne
Vincent, Bob (Stage) Chicago, cl

Waples, Buddy (Commodore Perry) Toledo, Out 8/29, h
Warner, Don (Village Barn) NYC, ne
Waner, Art (Leon & Eddie's) NYC, ne
Washington, Booker (Bee Hive) Chicago, ne
Weavers (Ohio State Fair) Columbus, O., 8/25-31
Weider Brothers (Bingo) Las Vegas, ne
White Trio, Hal (Mt. Royale) Montreal, h
White Trio, Johnny (Tally Ho) Catalina Island, Calif., ne
Wiggins, Eddie (Band Box) Chicago, ne
Wilber, Bob (Edgewater) Boston, ne
Williams Quartet, Billy (Golden) Reno, Out 8/14, h; (Tiffany) L.A., In 8/16, ne
Williams, Buddy (Sea Girl) Sea Girl, N.J., ne
Williams, Clarence (Village Vanguard) NYC, ne
Windhurst, Johnny (Hawthorne) Gloucester, Mass., ne
Wink Trio, Bill (Nocturne) NYC, ne

Yaged Trio, Sol (Three Deuces) NYC, ne
York, Frank (Sherman) Chicago, h
Young, Lester (Blue Note) Chicago, 8/10-23, ne
Zavacka (Commando) Henderson, Ky., 8/13-26, ne
Zarin, Michael (Montauk Manor) Montauk Pt., N.Y., Out 9/8, h

Singles

Ash, Marvin (Club 47) L.A., ne
Bennett, Betty (Pack's) San Francisco, ne
Boswell, Connie (Mapes) Reno, Out 8/15, h
Borge, Victor (Riviera) Ft. Lee, N.J., 8/23-9/5, ne
Brown, Louise (Copa) Chicago, cl
Cavallaro, Carmen (Shamrock) Houston, Out 8/12, h; (Baker) Dallas, 8/18-18, h; (Mark Hopkins) San Francisco, 8/21-9/3, h
Churchill, Savannah (Hi-Note) Chicago, Out 8/12, ne
Cloonery, Rosemary (Thunderbird) Las Vegas, In 8/31, h
Crosby, Bob (Paramount) NYC, Out 8/14, t
Damari, Shoshana (Village Vanguard) NYC, ne
Eckstine, Billy (Chicago) Chicago, Out 8/16, t
Fitzgerald, Ella (Michigan) Detroit, In 8/9, t
Frye, Don (Jimmy Ryan's) NYC, ne
Gibson, Harry The Hipster (Say When) San Francisco, ne
Gomez, Vicente (La Zambra) NYC, ne
Guisar, Tito (Ambassador) L.A., Out 8/16, h
Hamilton, Sam (Byline) NYC, ne
Harper, Ernie (Berita) Chicago, cl
Holiday, Billie (Regal) Chicago, 8/31-9/6, t
Horne, Lena (Riviera) Ft. Lee, N.J., 9/7-10/4, ne
Hug, Armand (Wehl) New Orleans h
Jackson, Cliff (Cafe Society) NYC, ne
Kay, Beatrice (El Rancho) Las Vegas, Out 8/14, h
Kineaid, Mary Frances (Hyde Park) Chicago, h
Kino, Teddy (Panama) Hyannis, Mass., ne
Knight, Evelyn (Palmer House) Chicago, 8/23-9/19, h
Kole, Ronnie (Grand) Mackinac Island, Mich., Out 8/22, h
Laine, Frankie (Paramount) NYC, 8/22-9/11, t; (Bee's) Buffalo, 9/20-26, t; (Loew's) Pittsburgh, In 9/27, t; (Mastbaum) Philadelphia, 10/11-17, t; (Shamrock) Houston, 10/23-11/12, t
Lewis, Meade Lux (Show) Hwd., ne
Lyon, Jimmy (Penn-Stroud) Stroudsburg, Pa., h
Martin, Tony (Palladium) London, 8/13-26, t
McPartland, Marian (Wosky's) Racine, Wis., Out 8/13, ne
Mercer, Mabel (Byline) NYC, ne
Miles, Denny (Airport Inn) Lake George, N.Y., ne
Mills, Sinclair (Plantation) Moline, Ill., cl
Miranda, Carmen (Mark Hopkins) San Francisco, Out 8/20, h
Mitchell, Guy (Riverside) Milwaukee, 8/23-29, t; (Loew's) Pittsburgh, 8/31-9/6, t; (Loew's) Providence, R.I., In 9/12, t; (Loew's) Rochester, N.Y., 9/27-30, t; (Loew's) Syracuse, N.Y., 9/27-30, t; (Capitol) Washington D.C., 10/4-10, t
Morton, Page (Pierre) NYC, h
Mossman, Ted (Desert Inn) Las Vegas, h
O'Day, Anita (Flame) Minneapolis, ne
O'Fay, Patti (Riverside) Milwaukee, 8/23-29, t; (Loew's) Pittsburgh, 8/31-9/6, t; (Loew's) Providence, R.I., In 9/12, t; (Loew's) Rochester, N.Y., 9/27-30, t; (Loew's) Syracuse, N.Y., 9/27-30, t; (Capitol) Washington D.C., 10/4-10, t; (Chicago) Chicago, 10/12-25, t
Peterson, Oscar (Lindsay's) Cleveland, 8/12-18, ne; (Blue Note) Chicago, 8/24-9/6, ne
Reaburn, Betty (Park Inn) Roselle Park, N.J., cl
Robinson, Sugar Chile (Tropicana) Havana, Out 8/12, h
Rocco, Maurice (Mapes) Reno, 8/30-9/12, h
Romay, Lina (Ambassador) L.A., Out 8/16, h
Shaw, Marie (Captain's Table) Hwd., ne
Simpkins, Arthur Lee (Amato's) Portland, Ore., Out 8/19, ne; (Palomar) Vancouver, B.C., 8/20-8/2, ne
Sinatra, Frank (Steel Pier) Atlantic City, 8/31-9/8, t
Stearn, Roger (Hollenden) Cleveland, h
Sunac, Yna (Pierre) NYC, In 9/18, h
Sutton, Ralph (Condon's) NYC, ne
Teagarden, Norma (Red Feather) L.A., ne
Thompson, Kay (Plaza) NYC, 9/27-10/24, h
Tino, Val (Captain's Table) Hwd., ne
Tyler, Ann (Pat O'Brien's) New Orleans, ne

Vaughan, Sarah (Standish Hall) Hull, Quebec, 8/29-9/8, h
Walter, Cy (Drake) NYC, h
Washington, Dinah (Gleason's) Cleveland, 8/27-9/9, ne; (Hi-Note) Chicago, 9/14-30, ne
Williams, Earl (Royale) Baltimore, 8/24-30, t; (Howard) Washington, D.C., 9/7-13, t; (Apollo) NYC, 9/14-20, t
Wilson, Julie (St. Regis) NYC, In 9/13, h
Wittwer, Johnny (Hangover) San Francisco, ne

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Chicago, August 24, 1951

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Buddy Webber Band Is Hoosier Prom Favorite



Indianapolis—Giving name hands some competition is the Buddy Webber unit of Butler university, Purdue, and Ball State teachers college fame. In the photo above are Dick Janeway, piano; Patti Browne, vocals; John Hedges, bass; Webber, trumpet and vocals; Lee Hoffman, drums, and saxes Jim

Tilton, Ted Lenker, and Bob Gerkin. Brass includes Owen Fithian, Delbert Dale, and Don Wintin. Army and other fields have made some changes, however, with Bill Hayworth now replacing Hoffman; Bob Renz in for Lenker, and Dick Hobeck filling Fithian's chair.

This Ella Also Great, Original

New York — One of the most underrated singers in the country, and one of the best blues singers in the world, is a spherical, spectacled, fast-talking girl from South Carolina who is supremely disinterested in her talent and in the music business as a whole.

"I just don't care about the music world," says Ella Johnson, "I don't take it seriously. I don't drink, don't smoke, never went downtown to a club except the one week Buddy worked Bop City. When Buddy stops, I'll stop. I'm only in it because of him."

Staple Commodity

Buddy is her brother, the same Buddy Johnson whose Decca records, always listed as sepiia items, have been a staple diet of the southern blues market for more than a decade. We caught Buddy's band when it returned to the Savoy recently after a long southern tour.

The band was rocking. It would move from a wild tenor solo by David Van Dyke to a rumba in which Harold Minerva would switch from alto to flute, and Van Dyke from tenor to French horn.

Then Arthur Prysock, of whom Billy Eckstine is once reported to have said "There's the one guy that really bothers me," lent his rich tones to a ballad. Then Ella came on and really wailed. She sang *Am I Blue*, a rare departure into pops and away from her regular blues format; then came *When My Man Comes Home*, which Buddy created for her during World War II and which Korea has made topical again.

Combines Beat, Talent

Ella is one of the few blues singers to combine good intonation, a highly individual tone quality,



Ella Johnson

and a slow, rocking beat. She and her brother's unusual blues melodies and the band's arrangements (by Courtney Williams) are as interdependent as Kukla, Fran, and Ollie.

Ella's story is so simple that it would be tough to stretch it beyond a couple of paragraphs. The baby of a big family, she was born June 22, 1922, came to New York at 14, recorded the hit, *Please, Mr. Johnson*, with Buddy in 1940, and has been touring and making wonderful records with him ever since. With the exception of one outside record date for a small label, details of which she can't even recall, this is her entire story. And at her rate of speech, which must exceed 300 words a minute, she tells it in 20 seconds.

When she's not out working with the band, she stays home taking care of her 6-year-old boy, and of her non-show-business husband, to whom she has been mar-

Name Orks Out At Catalina Isle

Hollywood—Herman Hover, who took over operation of Catalina Island's Casino dancery this season, has switched policy at the island hotspot from major name bands to local crews bolstered with vaudeville acts.

New set-up was introduced at the Casino backed by Matty Malneck's band (for show and dancing). Malneck was followed July 23-30 by Ray Whitaker ork, with Malneck taking over the stand at Ciro's which Whitaker has been holding. Band to follow Whitaker was not set at deadline.

ried 11 years. She doesn't even know how to turn on her own TV set, and seems proud to mention the fact as proof of her indifference to every form of show business.

Mysterious

How she got to be such a great artist may seem mysterious, though her detachment may well be more of an advantage than a handicap. If ever she tried to compete with Ella Fitzgerald (her favorite, by the way) or got into the commercial groove where they might have her doing duets with Bing Crosby or the Mills Brothers, she would probably be ruined.

Ella has helped her brother sell millions of records these last 11 years. On most of them she sings one side, the backing always being a Prysock vocal or an instrumental. Some of her best are *That's the Stuff You Gotta Watch*, *No More Love*, *Since I Fell for You*, *Keep Me Close to You*, and *I'm Tired Crying Over You*.

An Individual

Most of these are comparatively unknown outside the southern Negro market at which they are aimed. Try to track down a few of them and you'll realize why she has a right to say, "I don't try to sound like anybody. Whether I sound good or bad, I sound like myself, that's all."

That's bad?

—len

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(See Page 1)
★ ★ ★
- Dixie's Not Dead, Say Two-Beaters**
(See Page 3)
★ ★ ★
- Carpenter Unveils New Band**
(See Page 2)
★ ★ ★
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